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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. NO. 4 Sunday, April 6, 1919. Price 25 cents

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Miss
Billie Rhodes

Starring in National Film Corp. of America Productions

MARY PICKFORD

in

"Captain Kidd, Jr."

An ARTCRAFT Picture

They've been waiting since September 15th for a new Mary Pickford picture.

Here it is! A clean-up for you! Give it a long run!

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

VOL. VIII. NO. 4. Sunday, April 6, 1919. Price 25c

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News of the Week in Headlines

Monday.

Whartons complete seven reeler, "The Red Peril," based on Bolshevism.

Tuesday.

First Virginia Pearson Production, "The Bishop's Emeralds," to be released May 18.

Paul Swan, dancer-artist, to make series for Post Pictures Corp.

Robert Warwick to make several more productions for Famous Players following "Secret Service."

Wednesday.

Gray Seal Prod., planning six five-reelers starring Myrtle Stedman.

Stuart Paton organizes independent company to make eight productions a year in Los Angeles.

Evelyn Nesbit to leave Fox at expiration of contract this month.

Thursday.

Directors of National Exhibitors Association meet in New York. Planning to secure exhibitor membership throughout country.

Robertson-Cole allied with Jury's Imperial Theaters, Ltd. of London.

National Film to make superfeatures instead of program release. Hodkinson will distribute. Goldwyn to continue handling Capitol comedies.

Friday.

Second National Exhibitors Asso. files incorporation papers. To operate along same lines as First National.

A. M. P. A. (Advertisers) rejects suggestion of Chairman Hess, Censorship Committee, N. A. M. P. I. of taking up with their employers the question of discontinuing advertising in a western trade publication because of the attitude of its publisher towards censorship.

Division of Films practically completes its work.

World Film to secure two new stars. Carlyle Blackwell contract not to be renewed. World distributing Chaplin re-issues formerly handled by General.

Fred Stone to make independent productions.

B. P. "Bennie" Schulberg resigns as assistant general manager of United Artists. Will represent big European organization, purchasing independent productions.

Saturday.

Lewis J. Selznick to purchase Adolph Zukor's interest in Select.

Vitagraph to move entire producing plant to Hollywood next fall.

Motion Picture Exhibitors League of America, name of new exhibitors body. Peter J. Schaefer, Chicago, president.

AN INDEX IN THIS ISSUE

The Value of Good Comedies

The battle for big special features has been pretty well fought and won. A man who knows the business feels very safe today in spending gobs of money on a special attraction because the exhibitor stands ready to dish out regular coin of the realm to secure anything that is truly worth while as a special attraction. The next move for Mr. Exhibitor is to come out of the trance regarding comedies and realize that he can make a feature of an exceptional two reel comedy which will justify him paying a very good rental for it.

You exhibitors may not know it, but it costs a lot of dough to make a really good comedy. Many of our comedy producers have been spending more money on two reel laugh getters than the average feature concern has put into their five reel program stuff. There is no question in my mind but that the average fan will get more entertainment out of an exceptional two reel comedy such as Mack Sennett, Christie, Arbuckle, Lehrmann or any of the other worth while makers turn out, than he gets out of the routine five reel stuff which is just another revamping of the old bunk.

Comedies are absolutely necessary on any program and the exhibitor who doesn't know it should get out of the show business. I realize that you fellows want to buy your stuff as cheap as you can buy it, and certainly I don't blame you for that, but it's a fact that you only get what you pay for, and the quickest way to get more better comedies is to show a genuine willingness to pay real rental prices whenever you can get a particularly good laugh getter.

The Chaplin stuff has definitely established the fact that a two reel comedy has tremendous drawing power, and for your own good, I want to suggest that all of you give a little more attention to the problem of the comedy producer by encouraging him wherever possible to make better productions through your willingness to rent them at a liberal price.

It is quite possible that one of the reasons that you have never realized the exact value of your comedies is that you have never advertised them sufficiently to get full value at the box office when you show them. Just take a little tip from me and check up your comedies carefully, so that when you have a particularly good one you can rave about it in your advertising to such an extent that your fans become acquainted with the fact that they can get a good laugh at your house.

You can see very clearly today that more big productions are being made than ever before, and this is due to the fact that the exhibitors have shown a willingness to pay big rentals and advertise heavily with gratifying results at the box office. What holds good in the case of special features will also hold good in the case of special comedies and I want you to give that a little thought.

At the same time and for the very same reasons, I think you should give more attention not only to the selection of your short fillers such as scenic, weeklies, and educationals, but you should carefully check up these short subjects and advertise them fittingly so that you get your proper box office return.

As an example of what might result from the proper handling of a short film I will say that every man who has played the short subject released by Pathe showing an analysis of baseball by the camera which slowed up the action, has found that the public raved over this particular little film not only as a very interesting subject but as a real comedy.

I have heard people talk about this in many cities where they have remembered it out of hundreds of films because it was so decidedly unique and so truly funny.

Buy your short stuff carefully and advertise it properly. It will certainly justify your attention.

Wid Gunning

Story, Well Presented, Makes Very Passable Program Release

Mary Miles Minter in

"INTRUSION OF ISABEL"

American Prod.—Pathe, Distr.

DIRECTOR .....Lloyd Ingraham
AUTHOR .....Joseph Franklin Poland
AS A WHOLE.....Passable program release which should be favorably received in most theaters.
STORY.....Holds together, although it appears to have been written to fulfill the requirements of a technically correct "movie" plot.
DIRECTION ..... Workmanlike in the handling of material supplied.
PHOTOGRAPHY ..... Clear
LIGHTINGS .....Bring out the beauty of the star, and show up sets at their best.
CAMERA WORK ..... Satisfactory
STAR .....Makes the most of kittenish mannerisms and expressions, which are the chief demand of the leading character.
SUPPORT .....Alan Forrest is adequate in role of hero; Margaret Shelby and others suffice in supporting characters.
EXTERIORS .....All that the picture needs
INTERIORS ..... First rate.
DETAIL .....Doesn't call for particular notice
CHARACTER OF STORY .....Photoplay concoction that is entertaining in an entirely innocent way.
LENGTH OF PRODUCTION ..... 4,750 feet

The value of a picture of this sort depends fundamentally upon the number of photoplay patrons who come up, or stay down (anyway you want to look at it) to the producer's estimate of the calibre of amusement patrons. All through, in story, production and acting, it reveals a commendable craftsmanship, but if one looks for a spark of inspiration—putting genius out of the question—he may look, and look again and look in vain.

Perhaps some of you exhibitors recall the rise of Mary Miles Minter. If you do you may go back to the time—approximately five years ago—when she appeared as a child actress in a picture sponsored by the Frohman Amusement Co. Her beauty was unceniable and she revealed what so few children do, a genuine dramatic spark that brought her to the attention of producers.

Since then she has ripened into a mature ingenue screen actress—if it is not incongruous to speak of maturity in connection with a girlish development—but there is still a promise without a fulfillment of the things to be expected of so gifted a young woman, for there is no escaping the charm of her personality, or the fluency of her art, if she is only given scope, instead of being tied down to the obvious tricks of the actor's profession.

This picture, as many others of earlier issue, is modeled along lines that the public is supposed to like, always figuring that the type of story which has been accepted in the past, will continue to be received with favor. Miss Minter seems to be classed in the script writer's mind, which is apt to be a literary reflection of the business office, as a golden-haired ingenue with a pretty smile, who is at her best when she exerts elementary appeals to sympathy in a character that weeps a bit, smiles on occasion and is the poor, innocent victim of brutal man.

Miss Minter can do these things as well as any of her her screen sisters in the realm of stardom. There is no fault to be found with what she does, rather one wishes that she were given a chance to blossom forth into something permitting a display of individuality, which this picture, for all its conventional correctness, does not allow. "Intrusion of Isabel" is just a plain, serviceable program release telling the story of the tribulations of a sister and brother who come to New York without money and encounter all sorts of difficulties.

Some ingenuity was displayed by the scenario writer in accounting for the boy becoming the valet of a wealthy bachelor, Alan Forrest, while he pretends to his proud sister that he has entered into a business partnership. Because Mary is badly in need of money, the brother, in a moment of weakness, "borrows" from the bankroll of his employer. Accused of theft he disappears, and presently, Mary, accompanied by her faithful negro mammy, appears at the home of Forrest, believing that she has a right to occupy the rooms, supposed to be allotted to her brother in accordance with the partnership arrangement.

Naturally, Forrest falls in love with his pretty guest, but affairs are rather badly mixed on account of the efforts of an adventuress to entangle him. The story has a surface plausibility and is well presented by a cast including J. Parks Jones, Lucretia Harris, George Periolat and Mary Land.

Up to the Standard of Previous Mary Miles Minter Productions

Box Office Analysis for the Exhibitor.

Probably you have found that Mary Miles Minter plays to very fair business, especially with a matinee crowd. No matter what the quality of the production in which she appears, she possesses enough charm on her own account to give it interest to many fans, whose number might be increased if, as suggested in a previous paragraph, the star was supplied with material of a more distinctive nature.

"Intrusion of Isabel" is up to the requisite program standard and I wouldn't hesitate about running the film if it is coming your way, although you cannot promise anything extraordinary. Just play up the name of the star, utilizing as many of her pictures as posible in your lobby display. Try to get hold of a large sized portrait, which, attractively framed, might be made the central point of interest.

For catchlines try something on this order: "Supposing you believed your brother to be the partner of the man you loved, and found that he was merely his valet. This is one of the surprising discoveries made by Mary Miles Minter in her latest production, 'Intrusion of Isabel.'" Another one, "Alone in New York without a penny or a friend to turn to, would you lose your nerve? Mary Miles Minter, the plucky little heroine of 'Intrusion of Isabel,' comes through the experience with a millionaire husband as her prize."

Miss Minter is too well known to require identification with most picture followers, but even so it would be well to refer to some of her recent photoplays, particularly if they have proven popular at your theater.

Here it is Read it!

THE TOLEDO HIPPODROME COMPANY

TOLEDO, OHIO

LOYAL B. CURTIS, *President*
NELSON W. GOUGEON, *Treasurer* W. E. IRWIN, *Secretary*
ERNST H. KLINCK, *Manager*

H H

Metro Pictures Corp.,
Cleveland, Ohio.
C. E. Almy, Mgr.

Dear Sir:

Permit me to congratulate you on the class of productions the Metro Corp. are putting out, we have just closed our regular run (three days) on "Hitting the High Spots" starring Bert Lytell, and I can truthfully say, that it was one of the best pictures of its class that we have ever shown on our screen.

I can say this same thing of numerous other pictures of the Metro Corp. and one in particular "Our Mrs. McChesney" starring Ethel Barrymore which I will put in the 100% class.

We have shown Metro Pictures in our theatre continuously for the past fifteen months giving each picture a three days run and I want to say that, I think it is the most consistent program of any on the market today.

Sincerely yours,
Hippodrome Theatre

E. H. Klinck Mgr.

METRO PICTURES CORPORATION

New Fox Stars Come Through With First Rate Comedy Film

Albert Ray and Elinor Fair in
"MARRIED IN HASTE"
Fox.

DIRECTOR ..... Arthur Rosson
AUTHORS...E. Lloyd Sheldon and J. Searle Dawley
CAMERAMAN .....Roy Klaffkie
AS A WHOLE ..... Comedy that should get over in houses of almost any class.
STORY .....Nothing strikingly novel in the theme of the extravagant young millionaire who makes good, but treatment is fresh.
DIRECTION ..... Shows an appreciation of comedy values.
PHOTOGRAPHY .....Varies, sometimes lacks sharpness.
LIGHTINGS .....Rather uniform; no attempt at anything out of the ordinary.
CAMERA WORK .....Conventional
STARS .....Make a first rate team; both possess snap and youth.
SUPPORT..... Thomas Jefferson stands out in small part finely acted; others are adequate, without registering anything in particular.
EXTERIORS .....Fit the action
INTERIORS .....Hotel room and other sets carry the right atmosphere.
DETAIL .....The Fox title writer was on the job with a succession of puns, some of which revealed considerable ingenuity; a taximeter ticking off the dollars is made to serve as a laugh getter.
CHARACTER OF STORY .....Clean comedy
LENGTH OF PRODUCTION .....About 4,600 feet

Albert Ray and Elinor Fair start very well in their first production on the Fox program. Both have pleasing personalities, well suited to comedy interpretations, and they give promise of interesting films to come. This is a clean picture, enlivened by laugh provoking situations which are enough out of the ordinary to strike most of your folks as being novel.

The Fox title writer helped a lot, also the director in getting full value out of all the opportunities presented, and so did the authors of the story who provided the young players with congenial material; but this does not at all detract from the personal success scored by Mr. Ray, and by Miss Fair, who is a decidedly pretty girl, delightfully young in appearance.

The director made much out of the possibilities of a taxi as a producer of comedy. From an introductory scene, when the cab is seen in front of the entrance to Ray's home, right up to the close of the picture, the taxi and the sleepy driver are introduced at frequent intervals and always with humorous effect, for the audience comes to appreciate the predicament of the young millionaire, so pressed for ready cash that he must keep the cab, because he cannot pay the bill for the ever rising meter.

They get good incidental business out of this situation and carry it through to the conclusion where we see the bride and groom, relieved of their financial embarrassment, yet so accustomed to riding and sleeping in a taxi that they have their bedroom furnishings adorned with headlights and meters.

Although the theme of the story is not extraordinary, there are enough novel twists to keep it interesting all the way. Ray knows nothing about money, except that the fortune left him by his father in care of a trustee should be spent in large quantities as quickly as possible. His bride, Elinor Fair, possessing sensible ideas about economy, decides to reform her spendthrift partner and in order to do so secures the co-operation of the hard-headed trustee who holds the strings to the money bags.

Just to give Ray a taste of what it means to be poor, they make it appear that the trustee has absconded with the fortune, leaving the spoiled millionaire to carry through a honeymoon without even enough money to pay a taxi fare. Matters go from bad to worse when the bride and groom run up a big hotel bill and acquire other debts which Ray attempts to settle with checks that are returned N. G. by his bank.

The business transaction that serves to pull him out of his difficulty is a bit fantastic, but it gives a chance for some broad comedy. Then they pull a surprise at the finish, by making it appear that the trustee had actually stolen the fortune, but at the last minute he comes to the rescue of the reformed Ray, who has made good on his own account. In the cast are Don Bailey, B. M. Turner and William Elmer.

Give Your Folks A Chance To Get Acquainted With Albert Ray And Elinor Fair

Box Office Analysis for the Exhibitor.

New stars always require more than the ordinary amount of boosting. Sometimes they're worth it and sometimes they're not, and it strikes me that this is an instance in which it will pay you to go out of your way to give Albert Ray and Elinor Fair a hearty send-off with your regulars. As indicated in a preceding paragraph, they are a likeable pair who may be counted upon not only in this picture, but in future productions as well.

Ray, who, incidentally is a relative of Charles Ray, is fairly well known to followers of the screen, although heretofore he has never received stellar prominence. As a boy he first became connected with the stage in the role of Buster Brown, later going into vaudeville and finally devoting his talents to pictures. Elinor Fair is being advanced as one of the youngest of important screen favorites. She has enough beauty to make her popular and combined with an effective screen appearance, she reveals genuine acting ability.

You are perfectly safe in showing "Married in Haste" with confidence that it will not disappoint your audience. Let folks know that you are introducing a new combination that bids fair to occupy an important place on your program in months to come.

For catchlines work along this angle: "Do you believe in marrying a man to reform him? The wise little bride in 'Married in Haste' does, and she gets away with it. Here is a comedy just made for newlyweds." Or, "Supposing you wanted to cure a spendthrift husband; how would you go about it? Albert Ray and Elinor Fair will help you to answer the question in their first Fox comedy, 'Married in Haste'.

SELECT SP PICTURES
Lewis J. Selznick
presents
CONSTANCE
TALMADGE
"EXPERIMENTAL
MARRIAGE"
from the play
"SATURDAY TO MONDAY"
by William J. Hurlbut
Scenario by Alice Eyton
Directed by
ROBERT G. VIGNOLA
SP

Foreign Meller of Old School Dressed Up for the American Market

"YOUR WIFE AND MINE."

Tyrad Pictures—State Rights.

DIRECTOR ..... Not credited
SUPERVISED BY ..... Winifred Dunn
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Meller of the foreign school which stands a chance only in the cheapest houses.
STORY ..... Another version of the struggles of a persecuted hero and shero against two thorough-going villians.
DIRECTION .....More according to the American ideas than is customary in many pictures made in Europe.
PHOTOGRAPHY ..... Varies; some of the backgrounds indistinct.
LIGHTINGS ..... A few pretty effects; generally well judged.
CAMERA WORK ..... Satisfactory
STAR ..... Eve Dorrington screens beautifully in most poses; her acting doesn't call for special comment.
SUPPORT ..... None of the players are known in America; according to the usual method of Continental acting they gesticulate freely and emote with ease.
EXTERIORS ..... A number of fine shots on attractive locations in Italy.
INTERIORS .....Well furnished
DETAIL ..... Quite a bit of stunt stuff, such as the shero's daring leap from a window; audiences won't be fooled by the dummy baby used in a number of scenes .
CHARACER OF STORY ..... Old fashioned meller undisguised.
LENGTH OF PRODUCTION ..... About 5,400 feet

Probably this 10-20-30 meller was made before the war. If it wasn't it might have been, for it goes back to the primitive stages of photoplay production, insofar as the story is concerned, the treatment and the acting of players who know nothing about the impressiveness of restraint.

The only thing that suggests an advancement over the type of film with which the market was flooded a number of years ago is the direction, which utilizes more close-ups than we are accustomed to in the product coming from an Italian studio. The photography, also, is for the most part satisfactory and many of the locations are very fine indeed; but all in all it is a picture which is suited only to the cheaper theaters where audiences like large doses of extravagant meller. Some of the stunt stuff is startling enough, but other scenes fall flat on account of obvious absurdities, such as the use of a dummy figure in place of the baby which figures largely in the story.

In preparing this for the Amerrican market, the film was edited to bring it into accord with American tastes wherever possible. There are decorative art titles and the wording of the inserts is in the slang of the streets, but no amount of camouflaging can hide the fact that that the picture is a foreign product and possesses little in the way of art to be compared with that in many photoplays prepared in American studios.

The plot theme is as old as pictures. And the only relief from out-and-out meller comes with occasional suggestions of comedy supplied by a strong-armed acrobat—a sort of understudy for Maciste—his companion, an agile youth, and the dog that accompanies them on their wanderings. These three, calling themselves Kip, Kim and Kop play a conspicuous part in the working out of the plot and the two acrobats are responsible for the most part of the stunts, without which the film would be hopelessly weak.

Lord Gregory, an Englishman with a fortune, has enjoyed a year of honeymooning with his bride when a brother and sister, whose characters are suggested in the art titles by depictions of a wolf and a cat, conceive a deep plot to steal the title and money. Like all villains in mellers of this type, the conspirators are uncompromisingly despicable. As they confess to each-other, and to the audience, they will stop at nothing to gain their ends, whether it be the secreting of a bomb in the hold of Lord Gregory's yacht, or the placing of the body of the baby heir on a railroad track in front of an approaching train.

There is no need to follow the intricacies of the manoeuvering of the schemers, who, at all events, are a resourceful pair and good fighters. In fact the woman puts up the best scrap in the picture when she is caught by the giant acrobat. If an audience laughs at the wrong time don't be surprised, because the situations sure do go beyond all reason.

May Get By In Cheap Houses But Will Seem Absurd to Most Fans

Box Office Analysis for the Exhibitor.

Providing you are conducting a first class theatre for patrons who have been brought up on meritorious photoplays and know the difference between what is good and what is bad. "Your Wife and Mine" cannot be considered as an attraction. The few good points it possesses in photography and locations are counterbalanced by the melodramatic abturdities in the story and exaggerated acting that will fail to convince anyone familiar with a naturral mode of expression.

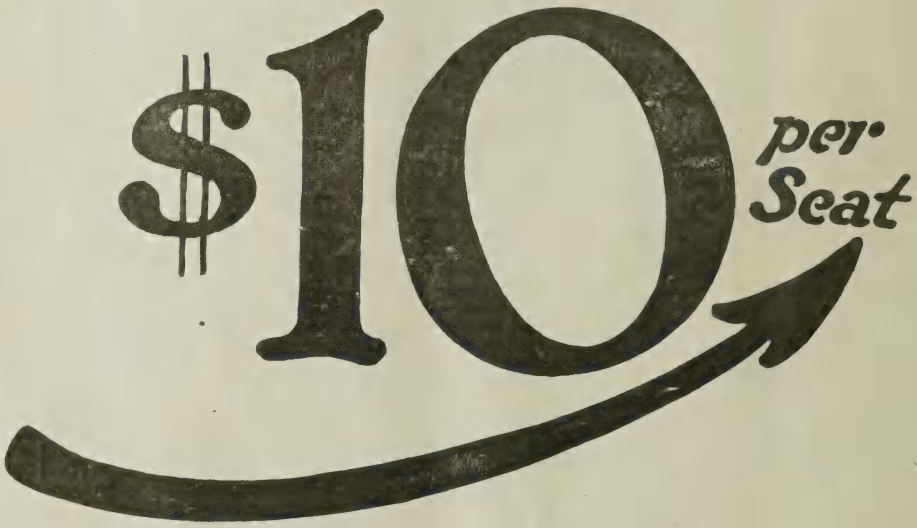
Apparently, the title was selected on account of its advertising value, for it has no connection with the story and indicates a study of domestic relationships as they are known to Americans, which is entirely misleading, because there is nothing that comes within the range of normal life. The editing of the film no doubt helped it considerably, but a good picture cannot be made unless there is substance behind it.

In fairness, however is should be said that there is a reasonable prospect of the production doing good business in cheap neighborhoods that once swelled the bank account of producers of 10-20-30 stage mellers. Americans of Italian descent for example, may find much to entertain them in the hectic romance, also they probably will appreciate the beautiful locations photographed in their fatherland.

You know frrom past experience whether or not you have a clientele in sympathy with a film of this character, and if you have, it probably would not be unwise to take a chance on "Your Wife and Mine." Try to get a "thrilly" musical accompaniment and handle the production as a sensational meller filled with startling action.

"FIRST NATIONAL"

will soon announce the title
of the most sensational film
the world has ever seen.



Thousands of wealthy adults in New York, Chicago, Philadelphia and Boston have already seen it--and all paid $10.00 per seat.

The First National Exhibitors Circuit, Inc., has been chosen by the capitalists who own the film to present it to the American people.

Watch for Announcement

A First-National
Money-Maker

Human Appeal is Strong Factor In Adaptation of O. Henry Story

Corinne Griffith in
"THE UNKNOWN QUANTITY"
Vitagraph

DIRECTOR .....Tom Mills
AUTHOR .....O. Henry
SCENARIO BY .....G. Marion Burton
CAMERAMAN .....Tom Malloy
AS A WHOLE .....Interesting adaptation of human story kept entertaining all the way.
STORY .....Based on story of the same name; makes good screen material.
DIRECTION .....Brings out city atmosphere in neighborhood of Washington Square; a number of effective touches.
PHOTOGRAPHY .....Clear
LIGHTINGS .....Good on players and sets.
CAMERA WORK .....Mostly straight stuff.
STAR .....Isn't called upon for much acting, but appears natural and is sympathetic.
SUPPORT .....Huntley Gordon well cast in straight role; Jack McLean makes the most of character of Corinne's weak brother; others fill requirements.
EXTERIORS .....Street scenes are the real thing.
INTERIORS .....Always correct.
DETAIL .....Situations are arranged to hit the high spots and dispense with unnecessary action.
CHARACTER OF STORY .....Points the moral that love is "the unknown quantity" through which problems may be solved.
LENGTH OF PRODUCTION .....4,264 feet.

Although Corinne Griffith is the star in this picture, the character of Mary Boyne is not prominent enough to make it stand out above other figures equally indispensable to the carrying out of O. Henry's tale. It is in no way a reflection on the actress that the players appearing in her support arouse quite as much interest in the figures they interpret, as does the star.

The story was not written to place all the emphasis on one person and it is to the credit of the adapter and Director Tom Mills that the spirit of O. Henry was preserved without any distortion of the relative values of the narrative. As in so many of the famous writer's stories there is something of a moral which is never allowed to protrude to the detriment of the action. One appreciates at the end the point that is being aimed at and realizes that it has been reached through a clear depiction of the lives of a number of ordinarily human folk.

To set the atmosphere at the beginning, we have a few flashes of New York in the vicinity of Washington Square, showing the contrast between the homes of the wealthy aristocrats still living in that section, and their poor neighbors on adjoining blocks. This contrast, which always plays such a conspicuous part in O. Henry's writings, is adequately suggested in the picture.

Also, we find many interesting little touches that go to make the lives of the folk shown on the screen seem real. The bakeshop where Corinne Griffith assists her father in disposing of loaves of bread to the poor of the neighborhood is undeniably genuine, while right around the corner is the mansion of a millionaire speculator whose life seems far removed from petty financial worries.

But as the story advances we are given an illustration of the really close relationship between people who appear to be separated by all the laws of society. The speculator, played by Harry Davenport, sees an opportunity to clean up a few millions by cornering the flour market. Naturally, he doesn't stop to worry about where the pennies to make up the millions are coming from.

Flour goes up, the price of a loaf of bread advances to seven cents and the baker around the corner is ruined. Mentally deranged by his trouble, he sets fire to the shop and is sent to an institution for the criminal insane, leaving his daughter to fight her way with no assistance, save that provided by a weakling brother, who presently is "framed" by some of his crook associates and sent to jail on a charge of murder.

Meanwhile, the speculator dies leaving his fortune to his son Huntley Gordon, who returns from playing the social game in England to meet new responsibilities. Locating an old college classmate, now a watchmaker, he asks how he may make reparation for the injuries done by his father in amassing millions from the pennies of the poor. The watchmaker, a philanthropist and philosopher in his way, declares it is impossible, pointing to the tragedy of the baker's family and asking how such wrongs may be undone.

Gordon goes about things in a practical fashion, securing a capable lawyer who has the boy acquitted on the murder charge, arranging for the father to be treated for his mental malady which is not serious, and finally marrying the daughter of the family. The solution of the problem, as arrived at here, offers love as a cure for the evils of the world.

FRANK LLOYD

DIRECTOR

M. P. D. A.

Make As Much As You Can of the Author's Name. Folks Will Like the Film

Box Office Analysis for the Exhibitor.

Corinne Griffith in
"THE UNKNOWN QUANTITY"
Vitagraph

As indicated in an earlier paragraph, this can hardly be termed a genuine starring vehicle for Corinne Griffith, although her name, of course, will be given first prominence. What is really more important, however, is that the picture comes up to a high program standard in every department and seems certain to interest an audience that likes wholesome photoplays.

If you have run any of the previous O. Henry pictures, you may estimate their drawing power, feeling assured that this touches the mark of earlier adaptations of the writings of America's famous author. It has atmosphere and the human appeal which means so much in putting a picture across; also it possesses a certain kindliness of spirit calculated to leave an audience in a cheerful frame of mind.

When you run "The Unknown Quantity" look up the previous O. Henry pictures which you have shown and refer to them by name. Then try catchlines something like this: "What is 'The Unknown Quantity' that solves the problems of life? O. Henry discovered it and you may see how it works out in the screen version of one of the author's most popular stories, starring Corinne Griffith."

Another line might be worked along this angle: "You hear a lot about socialism, but do you know how social justice may become practical? If you don't, see O. Henry's answer in his story of poverty and riches, 'The Unknown Quantity'."

TRIANGLE PRESENTS

CRANE WILBUR IN "DEVIL M'CARE"

Crane Wilbur

IDOL OF THE MATINEE

in

"Devil M'Care"

By J. FRANCIS DUNBAR

¶ Juanita Hansen is the cute little manicurist whom this hero introduces as a novelty in a Western tonsorial parlor. There she wins fame and fortune.

¶ There's romance and intrigue in **"Devil M'Care"** that will excite the most satiated picture-goer.

Released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

Star Frolics Through Rather Broad Farce. Should Tickle Kiddies

Mary Pickford in

"CAPTAIN KIDD, JR."

Mary Pickford-Artcraft Special

DIRECTOR ..... William D.Taylor
AUTHOR .....Rida Johnson Young
SCENARIO BY ..... Frances Marion
CAMERAMAN ..... Charles Rosher
AS A WHOLE ..... Slender story thread developed into very broad farce with much Keystone hokum.
STORY ..... Had just slender idea of search for treasure, which, when found, was letter of advice.
DIRECTION ..... Ran rather too strong to broad farce and hokum bits with considerable dependence upon beautiful exteriors to hold up class of offering.
PHOTOGRAPHY .....Generally excellent; some beautiful exterior bits.
LIGHTINGS ..... Generally very good; many exceptional shots.
CAMERA WORK ..... Generally pleasing
STAR ..... Frolicked through action in manner to please kiddies, but work will not add to her dramatic reputation.
SUPPORT ..... Satisfactory, with "constabule" played too broadly at times.
EXTERIORS ..... Generally very pleasing; some beautiful shots.
INTERIORS .....Some very good; some ordinary.
DETAIL ..... Some of farce hokum too forced; many scrap book titles, some rather ancient.
CHARACTER OF STORY ..... Will satisfy as broad farce; certainly very light.
LENGTH OF PRODUCTION ..... About 4,800 feet.

Figuring this from a viewpoint of entertainment, with Miss Pickford doing the rollicking ingenue with curls stuff, the offering should satisfy generally because it earns a goodly number of laughs, but there is the dangerous possibility that fans who have come to expect big films from Miss Pickford will have a feeling of disappointment when they leave the house, because the offering is certainly very light, with a decided touch of Keystone hokum running through it all the way.

It would seem to me to be decidedly advisable for you to advertise this very carefully or to make it clear to everyone that this presents Mary in a happy-go-lucky farce designed for laughing purposes, with a thought underlying it which should serve as an inspiration to everybody. If you will approach this from that viewpoint, no one can come out and complain, because this certainly does register some laughs, and the atmosphere provided as a background is not only satisfactory but decidedly artistic at times.

I am quite sure that the average film fan is not familiar with the story of "Captain Kidd, Jr.," so that there will be a certain amount of interest in the searching for the treasure which occupies most of the footage, with the discovery of a letter of advice instead of millions in wealth serving as a surprise twist at the end.

We have a parrot and a pet goat introduced early in the offering, and these animals divide honors with a Keystone "constabule" played very broadly in registering the farce laughs. The parrot is given a lot of spoken titles, mostly slang expressions of a profane sailor, which fit in nicely to bring laughs when they are needed.

Little Mary and her curls hold the center of the stage a goodly part of the time, although she did not have much to do except dig in the dirt and stick around for the finish. The story only provided action to the extent of showing Mary and her friends move to a small town where they proceeded to dig up a farm in search of the hidden treasure. Much of the footage was devoted to hokum incidents with the "constabule" and his trick Ford commanding quite a lot of attention. Once or twice the "constabule" rather stepped out of bounds for a Pickford-Artcraft production, when we found him doing such stunts as a typical Keystone slide and fall on soapsuds in a hall.

There is no denying the fact that these things got a laugh, but it is also true that the public expects this sort of thing in a Mack-Sennett rough house film rather than in an Artcraft special.

In the cast were Douglas MacLean, Spottiswoode Aitken, Robert Gordon, Winter Hall, Marcia Manon Victor Potei, Mrs. Moore, William Hutcheson and Clarence Geldart.

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SANBORN LABORATORIES :: Culver City, Los Angeles, Cal.

Be Sure To Emphasize This Is Farce. Then It Should Please

Box Office Analysis for the Exhibitor.

Mary Pickford in
"CAPTAIN KIDD, JR."
Mary Pickford-Artcraft Special

I would say that "Captain Kidd Jr." is a good title for a Pickford production, and there is no doubt about the fact that this should prove a particularly satisfying film for the kiddies. You should make a special effort to get a big turnout for your matinee business, and surely the parents and kiddies who see this together will go home more than satisfied.

As regards your evening business, if you will concentrate your advertising upon registering the fact that this is a rollicking farce wherein Mary and her friends have a lot of fun in searching for hidden treasure on an old farm, you should be able to forestall any possible complaint as to the broadness of the farce in this.

It must be remembered that a great many folks decidedly prefer to see light entertainment which gives them a chance to laugh as they go, and because of this reason this film may surprise you as to the manner in which it is received.

It might be well to use some lines like this: "Have you ever had a parrot? You will sure get a lot of laughs from the one which appears in 'Captain Kidd, Jr'."

You might say: "Have you ever had a secret desire to search for buried treasure? Come have a good time with Mary Pickford in her funny search for buried millions shown in 'Captain Kidd Jr'."

I wouldn't just present this as a Mary Pickford special without registering the type of story, because she has done some radically different things, and if your fans should come expecting this to be a "Stella Maris" they would feel disappointed, whereas if they come with the knowledge that it is a farce, they will undoubtedly go away entirely happy, and the advertising of the film as a farce will certainly do a lot for you in building your matinee business. There is probably no one except Charlie Chaplin who is any more popular with the kiddies than Mary Pickford, and in this she certainly has delivered a production that should tickle the youngsters.

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NEW YORK CITY

AUTHORIZED BY US PUBLIC HEALTH SERVICE

Slight Romance Will Have Best Chance With Women and Children

Marguerite Clark in

"THREE MEN AND A GIRL"

Paramount.

DIRECTOR ..... Marshall Neilan
AUTHOR ..... Edward Childs Carpenter
SCENARIO BY ..... Eve Unsell
CAMERAMAN .....H. Cronjager
AS A WHOLE ..... Possesses some charm in atmosphere and is pleasingly acted by the star and supporting company.
STORY ..... Adaptation of Edward Childs Carpenter's play, "Three Bears."
DIRECTION ..... Keeps acting in pleasant comedy vein.
PHOTOGRAPHY ..... Sharp.
LIGHTINGS .....Generally pleasing.
CAMERA WORK ..... Good; several particularly attractive shots towards the close of the film.
STAR ..... Charming as ever; uses the girlish mannerisms always associated with her performances.
SUPPORT .....Richard Barthelmess, Percy Marmont and Jerome Patrick make a first rate trio in the characters of the woman haters.
EXTERIORS ..... Scenes in woods on border of lake are particularly inviting.
INTERIORS ..... Conventional.
DETAIL ..... Appears correct.
CHARACTER OF STORY .....Light romance.
LENGTH OF PRODUCTION .....4,301 feet

Tenuous as this story unquestionably is, it possesses qualities likely to make it a fairly popular offering, especially with a matinee crowd which is apt to favor Marguerite Clark. The efforts at comedy are not notably successful, but there is a pleasant vein of romance running through the five reels, compensating to some degree at least, for the lack of a stronger story.

Like the play from which the picture was taken, "Three Men and a Girl" is decidedly sentimental in its treatment of the attitude of three men, supposed to be confirmed woman-haters, but easily won over by the smile of the amiable little star. The theme has long been a popular one on the stage, as well as in pictures, and there is nothing noticeably new in the way it has been handled here. The expected happens, as it always does in stories of this kind, with first one, then another of the men capitulating to the heroine, each trying to hide his weakness from his fellows.

Those who are familiar with Miss Clark's method of acting, may readily imagine the sort of character portrayal she offers in the part of Sylvia Weston, a young woman of considerable independence who objects strenuously to becoming the wife of an uninteresting man, picked out for her on account of his wealth. Such pressure is brought to bear, however, that she gets as far as the church altar before she balks completely and horrifies the wedding guests by running away.

Still clothed in nuptial finery, she escapes through the woods, finally making her way to the country home of her father, which as it happens, has been rented for the summer by a trio of bachelors, Richard Barthelmess, Percy Marmont and Jerome Patrick, who are determined to get beyond the reach of women. Their dismay may be imagined when they return from a day on the lake to find Marguerite occupying their quarters.

Of course they can't turn her out into the woods, especially as she claims a right to at least part of the house, so there is really nothing to do but make the best of matters, when the girl's faithful old nurse appears as chaperon. A small building near the main house, serves for the two women, and the estate is marked off with a rope, it being understood that Marguerite shall not trespass beyond the boundary line onto the territory held by the woman-hating males.

They get some comedy out of the incidents relative to the softening of heart in each of the bachelors, who soon vie with one another in trying to make Marguerite comfortable. Richard being the youngest, naturally becomes the favorite, and after a few misunderstandings, the romance between the pair is brought to a pleasing conclusion with a moonlight scene on the lake and the two lovers paddling about in a canoe in blissful contentment. Photographically, much of the concluding reel is effective, although the story grows somewhat slender after the outcome is obvious. In the cast are Ida Darling, Charles Craig, Sydney D'Albrook, Betty Bouton and Maggie H. Fisher.

Looks Good For Matinee Business Especially in Neighborhood Theaters

Box Office Analysis for the Exhibitor.

No one is going to rave about this; it is too light and conventional. If you feel the need of showing strong photoplays, I wouldn't bother much about "Three Men and a Girl." Its best chance, no doubt, will come in neighborhood houses where the patronage of women and children is a considerable factor and where Marguerite Clark may find her most loyal following.

Figure on attracting mothers and their children, for the picture is entirely harmless and should appeal to those who regard sex mellers with doubt. I wouldn't promise that it is as good as a number of Miss Clark's earlier productions, which, however, might be mentioned in your advance announcements. "The Seven Swans," "Rich Man Poor Man," "Prunella" and "Uncle Tom's Cabin," would be suitable pictures to select in connection with the name of the star.

Just how much you can rely on the advertising value of the title of the play from which the picture was taken, is doubtful. Outside of New York, where, under the name of "The Three Bears," the piece was produced in 1917, I doubt if the original work will be recalled. Nonetheless, it would pay to refer to the film as a screen version of a popular Broadway success, naming Edward Childs Carpenter as the author.

Richard Barthelmess is becoming increasingly popular as a leading man, enough so to warrant you in giving him some publicity as the principal actor in support of Miss Clark. I would also make a point of mentioning that the production was directed by Marshall Neilan.

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HODKINSON TAKES LEAD WITH FOUR BIG LINES

1 Zane Grey Pictures, Inc.

Zane Grey's own company—the biggest series of pictures under production—starting off with a remarkable picturization of "Desert Gold," the famous novel of this most popular of all American novelists.

2 Augustus Thomas–Harry Raver Four Star Artco Productions

A series of powerful photodramas, directed by George Irving and featuring Leah Baird, beginning with a splendid production of Mr. Thomas' famous play, "As a Man Thinks."

3 J. Warren Kerrigan

in even better pictures, concentrating all the proven popularity of this virile star in a new series of photoplays of the highest type.

4 Wait!

This one is so big in scope that we are going to hold it for a separate announcement, all its own. But watch for it—for it is going to be the most important series of productions actually initiated since the birth of motion pictures.

W. W. Hodkinson

THE W. W. Hodkinson Corporation now takes ts long prepared-for position of leadership in the notion picture industry, with four big new lines of product that will stand out, taken together, as the best pictures now being produced. The opposite page tells you what they are.

THE first two have already been announced. The Kerrigan pictures are a living example of our selective machinery, for Kerrigan is the only line we have kept out of our entire past year's product.

The fourth new line is so big that we are holding its announcement for a later date. When we do announce it, present idols will totter.

We have taken the lead. No other concern is going to put out a better line of pictures, because no other concern is free to do it; no other concern is free from producer or exhibitor domination. *We are.*

If we can't get pictures that come up to our standards we will cut our releases down to one a month—or one a year. But this we stand on: *We are going to lead and continue to lead from this day forward.*

Corporation *527 Fifth Ave. New York*

FILMICIDES

By Carl Laemmle, President of the Universal Film Manufacturing Company

THE non-cancellable contract is a sugar-coated pill that looks good to the eye and even tastes good to the palate but, oh boy, when it gets down into your interior and begins to work it can raise considerable hades with your gizzard!

The exhibitor who signs such a document needs a guardian. He is mortgaging his future.

No producer **WHO HAS CONFIDENCE IN THE QUALITY OF HIS FUTURE PICTURES** will ask an exhibitor to sign it. The only reason why any producer even thinks of submitting such a contract is because he wants to protect himself against the exhibitor when some of his pictures **ARE NO GOOD**.

In these days of big surprises and great big pictures, it is the height of folly for any showman to tie himself up so tight that he **CAN'T TAKE THE BIG THINGS WHEN THEY COME ALONG.** Every exhibitor should leave two or three days open every week, and he should keep a whole week open **EVERY MONTH** to be ready for such pictures as "The Heart of Humanity", for example. And next Fall the market will be flooded with just such great big pictures!

Dozens of exhibitors who have booked "The Heart of Humanity" had already booked themselves solid with other stuff, some good, some bad. But they had to accept all of this stuff and pay for it and then **PUT IT ON THE SHELF WHILE RUNNING** "The Heart of Humanity".

In this respect the average exhibitor is just as wasteful, just as careless, just as extravagant as are the producers who boos d star salaries to the skies and who are bidding up to outlandish figures for plays and stories.

Why should you tie yourself up?

Are you afraid you wont be able to get enough good stuff to fill in at the last minute? Why man alive, the market contains **SO MUCH MORE THAN YOU NEED** that you've got the whip hand all the time.

The only reason why the madness of $10,000 a week salaries ever blighted the industry was because **YOU** permitted it to florish for a time. The only reason why such idiocy as the non-cancellable contract is even considered for a moment is because you didn't bang it a hard rap the minute it reared it's dangerous head.

While all these supposedly clever schemes were being hatched, while all this film politics was being played by the filmicides and filmsheviki, the Universal has been plugging along and plugging along, interested in but one thing—the making of good pictures—uniformly good pictures that are better than the strongest contract ever drawn up by the smoothest film lawyers in captivity!

That's why they all admit that "the Universal has shown greater improvement in quality than any other concern".

That's why you can shut your eyes, book any "Jewel" or any "Universal Special Attraction" and be dead sure that your people are going to be satisfied and that YOU are going to make a splendid profit.

Filmicides have come perilously close to murdering your business with ruinous prices, crazy schemes and pop-eyed politics. It's time you operated on 'em!

Extravagant Meller Not Likely To Convince A Critical Crowd

Kitty Gordon in
"THE SCAR"
World

DIRECTOR .....Frank Crane
SCENARIO BY .....Hamilton Smith
CAMERAMAN .....Lucien Tainguy
AS A WHOLE .....Too artificial to carry conviction; presents Kitty Gordon as a cold blooded vamp.
STORY .....Has enough action but seems far removed from life.
DIRECTION .....Doesn't bother much about fine points.
PHOTOGRAPHY .....Varies; generally good.
LIGHTINGS .....Ordinary.
CAMERA WORK .....Very fair.
STAR .....Has a chance to exemplify haughty coldness to the full; presents the sort of portrayal that the story requires.
SUPPORT .....Irving Cummings appears much as usual in principal role in support of the star; David Herblin, Ruth Findlay and others fulfill demands.
EXTERIORS .....Nothing to cause special comment.
INTERIORS .....Passable.
DETAIL .....Occasional slips such as that in which the scar, supposed to disfigure Kitty Gordon's shoulder, is forgotten in later reels when she appears in an evening gown.
CHARACTER OF STORY .....Extravagant meller.
LENGTH OF PRODUCTION .....About 4,800 feet.

Here is an instance where there is no effort to arouse sympathy for the star, even at the very finish. From first to last, Kitty Gordon is seen in a portrayal of a thoroughly wicked woman whose misdeeds are numerous and unrepented. Having driven others to death or desperation, she meets retribution in the final reel by going insane and the picture closes with a glimpse of the statuesque star within the enclosure of an asylum.

Most of the action is too improbable to be taken seriously, which is just as well, for the story is anything but elevating. Some audiences may fall for the extravagant meller that is a part of many of the scenes, but a critical crowd is more likely to find many of the situations so ridiculous that they may be dismissed with a smile. As a vehicle for Kitty Gordon, some points in "The Scar" may be urged in its favor, in that it keeps her in the foreground most of the time and permits her to exert all the wiles of a thorough going vamp, whose chief pleasure in life is the destruction of men who fall under her spell.

She starts operations in South America where, despite ample evidence as to the true nature of the woman, Irving Cummings, making a tour of the country, falls an easy prey to her blandishments and brings her back to the United States, without bothering about the formality of a marriage ceremony. Love in a cottage is entirely too tame for Kitty, unless it is helped out by more than the love supplied by one man, therefore the adventuress loses no time in casting her charms over Irving's best friend, presented by David Herblin.

Naturally, it is not long before the affair becomes known to the husband, whose remonstrations are met with anger. There is a pleasant little family squabble in the library, during which Kitty discharges a revolver, the bullet from which scratches her shoulder. This is sufficient grounds for accusing Irving of an attempt to kill her. He is sent to the penitentiary and the wife proceeds to make merry with his successor.

Much is made of the scar on Kitty's shoulder resulting from the bullet wound. In fact one of her pleas to the jury is that forever after she will be forced to dispense with evening gowns, thereby appearing at a disadvantage with other women who are able to disclose their charms more fully. This appeal moves the stern hearts of the jurymen, who never guess how Kitty is fooling them, for a few reels later the star appears in a low cut gown, revealing no blemish on the smooth white of her neck and shoulders. Considering that the picture gets its title from the scar episode, the director slipped rather badly.

True to her nature, the vamp tires of her new lover, yet lives in dread of the time when her husband will be released from the chain gang. As a convict on parole, he marries an innocent girl and Kitty, failing in all her efforts to disrupt their home, obligingly goes insane after the requisite amount of emoting and mental agony caused by recollections of the lives she has ruined. In the cast are Jennie Ellison, Eric Mayne, Charles Dugan and Paul Doucet.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Another Rex Beach Production

Not Worth Bothering About Unless You Have A Lot of Kitty Gordon Fans

Box Office Analysis for the Exhibitor.

Kitty Gordon in
"THE SCAR"
World

Unless you figure that you have a lot of Kitty Gordon fans, I wouldn't bother about running this if you can get something more lifelike and convincing in its place. For the ordinarily conservative American crowd it probably will have little appeal, for the theme is unpleasant and there is really no sympathetic character to relieve the gloom, unless an exception be made of Ruth Findlay whose part is of slight importance.

A really fine production may redeem shortcomings in a photoplay, but there is nothing to brag about in the presentation of this meller. As already pointed out, audiences are likely to detect inconsistencies which, with the customarily keen fans of to-day, are apt to be fatal.

The best chance for the picture appears to me to be in theaters catering largely to foreigners who like emotional stories keyed to a high pitch, and don't worry a great deal about the fine points of production. It is quite possible that this will go very well in the South American and Mexican market, especially as the adventuress is supposed to hail from Latin America, which provides the locale for the preliminary scenes.

Providing you are going to run this, I would handle it on the lines of a sensational vamp picture, making the most of Kitty Gordon's reputation as a famous beauty. You will not go far wrong in stating that she has plenty of chance to emote in the role of a South American courtesan who goes about wrecking the lives of men. As in previous pictures, you may make a point of the fact that she wears stunning gowns.

Kaiser Threatens Suicide if Brought to Trial for Crimes by Allies

¶ The Peace Conference is debating the fate of Germany's fallen Ruler. Sensational stories in every newspaper in the world furnish powerful front page publicity to exhibitors booking this timely picture.

¶ The big, gripping drama that tries the ex-Kaiser, sentences him, and carries out the Sentence, As The People Want. ¶ Tie up your Theatre Now with this tremendous box-office attraction.

World Film Corporation

Backed by McClure Publicity

Ray Drops Comedy To Show What He Can Do With Western Character

Charles Ray in

"THE SHERIFF'S SON"

Paramount

DIRECTOR .....Victor L. Schertzinger
AUTHOR .....William McLeod Raine
SCENARIO BY .....J. G. Hawks
CAMERAMAN .....Chester Lyons
AS A WHOLE .....Gives folks a chance to see what Charles Ray can do as a western hero.
STORY .....Doesn't depart much from the conventional plot lines for western stories.
DIRECTION .....Responsible for convincing atmosphere and for getting full value out of scenes played by Ray and Seena Owen.
PHOTOGRAPHY .....First rate.
LIGHTINGS .....Nothing out of the ordinary.
CAMERA WORK .....Adequate.
STAR .....Satisfactory in character of youth who cleans out gang of "bad men."
SUPPORT .....Seena Owen right at home in her portrayal of girl reared on the plains; other roles adequately filled.
EXTERIORS .....Many of them very fine.
INTERIORS .....Conventional.
DETAIL .....Helps to make picture convincing.
CHARACTER OF STORY .....Shows how a timid boy proves his bravery when tested.
LENGTH OF PRODUCTION .....5,053 feet.

It is becoming the fashion for stars to depart from the rut and attempt something new in the way of character portrayals. Last week we had Bill Hart minus his sombrero, which had been replaced by a convict's cap, and this week we find Charles Ray dropping his country boy characterizations that he may test his worth as a westerner. Changes of this kind are interesting and generally react to the benefit of a star who is in danger of becoming too definitely typed.

To begin with, it may be noted that Ray gives a satisfying interpretation of a youth who goes through various stages of timidity before he proves that he is a true son of a fighting sheriff. Occasionally, especially in the first reel, when the boy, just graduated from college as lawyer, returns to his own home town in New Mexico, there are suggestions of the sympathetic, appealing actor, who has become such a favorite with fans; but for the most part "The Sheriff's Son" deprives Ray of a chance to do the things that he is accustomed to doing in an inimitable way.

Comedy is totally lacking, and this, no doubt, will disappoint many folks. In place of humor, we find an orthodox western story in which the last of the outlaw element in New Mexico is opposed to the progressive, law-abiding faction, of whom Ray, as the son of the most famous sheriff the community had ever known, becomes a leader. There is little call for characterization, except as the fledgling lawyer indicates the shift from cowardice to bravery when he is spurred on by one of his father's friends.

Action there is aplenty, introducing fast riding, fights, and about everything one should expect in a western film presented by an able cast, in which Seena Owen figures conspicuously. In fact, Miss Owen deserves more than passing mention, for she is admirably fitted to give life and reality to a character such as that of a girl of the plains. She rides fearlessly and has the wholesome, out-of-door freshness appropriate to a young woman of the type interpreted.

Because he is unknown in the neighborhood, Ray is selected to locate a man who has been made captive by the unscrupulous outlaw gang. After the struggle in which he conquers his timidity, the boy sets forth on his mission, and while riding across the plains, rescues the daughter of the lawless leader, Seena Owen, who has been caught in a wolf trap. Ray takes her back to the ranch and then proceeds to follow out his plan for finding the missing man.

The ramifications of the story, tracing the progress of the romance between Ray and the ranch girl and showing how he is successful in locating and securing the release of the captive, need not be traced in detail, because, save for minor incidents and some telling bits of business, there is little to distinguish it from other narratives of the same general nature.

Throughout, the picture profits by capable direction and by first rate performances in an atmosphere true to the story. Included in the cast are John P. Lockney, Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone.

Your Folks Probably Will Be Interested In Seeing Star In New Type of Role

Box Office Analysis for the Exhibitor.

My hunch is that most photoplay fans will want to see Charles Ray return to the type of characterization in which he has no rivals. We have many screen players who can give very passable interpretations of cowboys and sheriffs, but there are mighty few equipped by personality and training to get real humor and pathos out of a presentation of the American country boy.

Probably this picture does not signify that Ray intends to abandon his place as a screen comedian, in which case it may be welcomed by way of variety and as an illustration of the young actor's versatility. There need be no fear about your being able to put it over as a paying box office attraction, for the star is sure to draw on account of what he has done in the past, and audiences will be interested in seeing him at least once in a role that is out of his usual range.

In exploiting the picture there is no need to place particular emphasis on the fact that the star is seen in western meller instead of comedy; rather let your folks judge for themselves after they have seen the film. The title, along with a brief synopsis of the plot, will be indication enough that the story concerns western "bad men." Then the stills issued in connection with the production will give a fair idea of its atmosphere.

I would mention the author, William McLeod Raine, also play up the name of Seena Owen, who is well enough known to have some drawing power. Refer to Ray's recent successes, such as "His Home Town," "A Nine O'clock Town," "The Law of the North," "String Beans" and "The Girl Dodger."

RE-ADJUSTMENT

A CAREFUL ANALYSIS OF RENTALS throughout the United States convinced United that 2,300 motion picture theatres, ranging from the biggest to the smallest in the country, would exactly enable United to break even on the total cost of each of its productions; provided the percentages of this total cost, when paid in the form of rentals by these 2,300 theatres, were based upon the rentals these theatres were paying other companies for productions of a drawing power similar to those of United.

ON MARCH 29th THE NUMBER OF THEATRES under contract with United in the United States was 2,195. In taking these contracts, United salesmen and managers, in some cases, insisted upon a percentage higher than the normal rentals paid by an exhibitor for productions similar in drawing power to those of United. In other cases, United Managers and Salesmen granted percentages lower than the normal rentals paid other companies for productions of a drawing power similar to those of United.

THE RE-ADJUSTMENT period has now begun. In many instances, United has granted reductions in percentages. In other instances, United has insisted upon an increase in such percentages.

The following is an example of the fairness of the average exhibitor who has entered United:

Mr. A. FRANKEL, President of the Hawkeye Amusement Company, owner of the Rialto Theater of Des Moines, Iowa, signed a stock franchise contract with United on November 20th, 1918. This contract called for two shares of United stock at $250.00 a share and provided for two playing days for each United production at a percentage classification of 1/20 of 1%. In actual rentals this percentage of the total production and distribution cost amounted to $42.50 per day for each Dustin Farnum production; $41.00 per day for each Florence Reed production; and $37.00 per day for each Kitty Gordon production.

THE RIALTO THEATRE played Dustin Farnum in "The Light of Western Stars" to capacity business. It played Kitty Gordon in Adele—"The Nurse's Story" to capacity business. It played each of the above productions four days. This was not in accordance with the Rialto's contract but was allowed by United in order that the Rialto Theatre might be thoroughly convinced of the drawing power of United productions.

ON MARCH TWENTY-NINTH, Mr. A. Frankel called at the Home Office of United and signed a new stock franchise contract with United. Mr. Frankel admitted that he was paying United less rental, than the other companies whose productions had not proven as successful financially. On behalf of his company, Mr. Frankel PURCHASED TWO ADDITIONAL SHARES of United Stock. Under this new contract the Rialto Theatre is entitled to play each United production four days. Instead, however, of its original classification of 1/20 of 1%, the new contract calls for a percentage classification of 1/17 of 1%. This percentage classification amounts in rentals to—Dustin Farnum productions, $50.00 per day; Florence Reed productions, $48.23, Kitty Gordon productions $43.52 per day.

Mr. Frankel, on behalf of his company THANKED UNITED FOR THE PRIVILEGE of alllowing the Hawkeye Amusement Company to purchase two additional shares of United stock.

"I consider this franchise the most valuable one our Company has ever obtained" said Mr. Frankel upon signing his new contract.

UNITED PICTURE THEATRES OF AMERICA
INC.

1600 BROADWAY J. A. BERST, *Pres.* NEW YORK

Reasonably Well Done Freak Film With Curiosity-Arousing Title

Lew Cody & Rosemary Theby in

"ARE YOU LEGALLY MARRIED?"

Robert Thornby Prod.

DIRECTOR .....Robert Thornby
ART DIRECTOR ..... Robert Brunton
AUTHOR .....Miles Dobson
SCENARIO BY ..... Henry Christeen Warnack
CAMERAMAN ..... Sol Polito
AS A WHOLE ..... Reasonably well done freak feature on divorce law problem.
STORY ..... Designed entirely to register marked discrepancies between divorce laws in various States.
DIRECTION .....Gave satisfactory atmosphere and dramatic values although not particularly distinctive or effective.
PHOTOGRAPHY ..... Generally satisfactory.
LIGHTINGS ..... Some very good, many just fair.
CAMERA WORK .....Varied from fine to fair.
STARS ..... He, a wicked schemer; she, very good although not photographed to best advantage.
SUPPORT .....Generally satisfactory.
EXTERIORS ..... Just good.
INTERIORS ..... Generally very good.
DETAIL ..... Gave evidence of having been done without exceptional attention to treatment.
CHARACTER OF STORY .....Will make many think and bring much business to lawyers.
LENGTH OF PRODUCTION ..... About 4,500 ft.

Considered from the viewpoint of a sensational freak feature, this production has a satisfactory setting, with the cast registering dramatic action to get over the thought, but at no time does this really build into compelling dramatic moments, nor does it manage to do much of anything except create a conviction that many folks may have a lot to worry about because of the Supreme Court decision which is cited in this film as an indication of possible trouble for many divorced folks who have remarried.

After sitting through this, the thought creeps in that maybe this has been produced by some lawyer's association because the presentation in this manner of the Supreme Court decision about divorces, will certainly cause thousands to hunt up a lawyer in a hurry to get some advice as to the legal status of their own divorce and marriage.

The entire film is centered around a decision by the Supreme Court that a constructive service upon one of the parties in a divorce suit, served in another State, doesn't hold. In other words, if the wife establishes a residence in Reno by the law which makes Reno such a popular State for unhappy wives, and the husband is served by what is called constructive service, the husband being in another State, the divorce granted under such conditions would not be legal in another State.

The film makes a plea for uniform divorce laws, and there is a long foreword going into the details of why this is needed, explaining that no two States in this country at this time have the same divorce laws.

Lew Cody, our handsome he-vamp, is the central figure in this fillum, and we find Lew married to Rosemary Theby, with Rosemary becoming unhappy with good cause, to the extent that she goes to Reno and secures a divorce.

Later on Rosemary marries again, at which time Cody, who has sunk to a low level, bumps into a Supreme Court decision registering this ruling about constructive service being illegal. He proceeds to blackmail his former wife by threatening to have her arrested for bigamy, until finally the second husband comes in and wallops Lew on the chin.

Lew takes the matter to court and the Judge rules that Lew is right and that Miss Theby's divorce was illegal, basing his decision upon the constructive service point, and again taking occasion to say that the only remedy for this unusual condition would be uniform divorce laws.

Hero tries to shoot Lew, is stopped by an officer in the court room, and Lew rushes madly out only to be run down by an automobile and killed. This getting rid of Lew on the finish, was quite convenient as a means to bring a happy finish, the entire story leaving the impression of something thrown together to register a legal point.

In the cast were Nanon Welsh, Henry Woodward, H. J. Barrows and Roy Laidlaw.

If You Like Sensational Stuff, This Will Cause Talk and Does Present a Real Problem

Box Office Analysis for the Exhibitor.

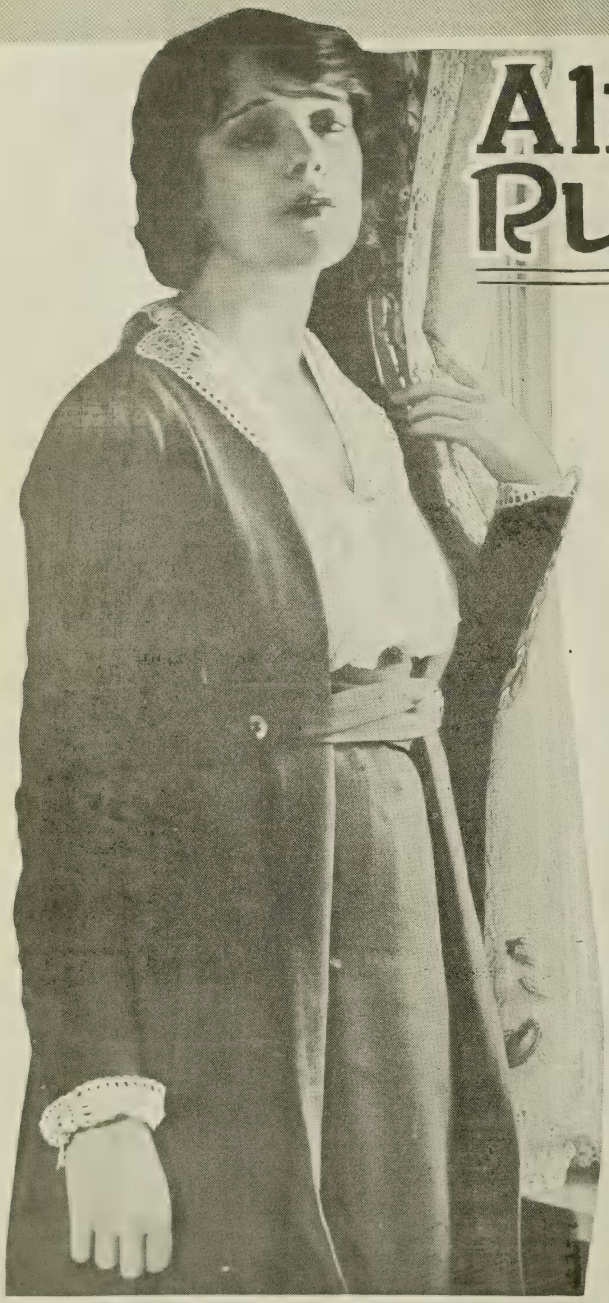
While this is hardly a production that the bigger theaters who avoid the sensational will care to present, it is a film that will undoubtedly get some business if you are able to go after it from the sensational angle. The title is naturally going to create a lot of discussion and the film does justify the title because it apparently brings up a rather important point in reference to the divorce situation as it stands in this country today.

In every community there are some people who have been divorced through a process similar to that described in the film, and from what is recorded on the screen, it would seem that they have something to worry about. The production is not big from a dramatic viewpoint, but it is satisfying and is really quite a bit better than films of this type generally are. A sensational subject like this, based upon a problem idea, is too frequently slapped together with very amateurish treatment.

The presence of Lew Cody and Rosemary Theby should help quite a bit in your advertising, because both are quite well known, but I would concentrate upon freak advertising, asking the question "Are You Legally Married?" rather than to promise anything as to the merits of the production itself.

You might use this sort of a line: "If you see 'Are You Legally Married?' you may want to hunt up a lawyer. Don't miss it."

It would be advisable in your advertising to be careful that you do not tip off the story or register the fact that the film deals with the divorce problem because that immediately satisfies the curiosity of the multitude, so that they know what it's about, and if they have not been divorced they are not concerned so much. As a result, you will have to depend most entirely on your title and questions which will arouse curiosity without in any way divulging the exact character of the problem presented.



Alma Rubens

DIANE OF THE GREEN VAN

Produced by Winsome Stars Corporation

Adapted from the famous $10,000 prize story by Leona Dalrymple.

The first of a series of exceptional stories in which Miss Rubens will be presented.

As a daughter of wealth she prefers the life of the open and secures a green van for a trip to Florida. The picturesque beauty coupled with the thrilling adventures of this journey furnish all the elements of a successful picture.

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Characterizations Are Big Factor In Picture Starring Marion Davies

Marion Davies in

"GETTING MARY MARRIED"

Select

DIRECTOR ..... Allan Dwan
AUTHORS .....John Emerson and Anita Loos
CAMERAMAN .....Lyman Broening
AS A WHOLE .....Will interest on account of its human qualities; probably the best thing that Marion Davies has done on the screen.
STORY ..... Adroitly arranged to hold attention throughout story built on conventional theme.
DIRECTION ..... Has fine touches in getting atmosphere and expressing character.
PHOTOGRAPHY .....Generally first class
LIGHTINGS .....Some fine effects on interiors
CAMERA WORK.....Composition of scenes is notably good, especially in indicating the cold atmosphere in the home of the intolerant Boston family.
STAR ..... Decidedly attractive in appearance and gives natural performance.
SUPPORT .....Finely balanced cast, with Norman Kerry and Mat Moore in principal roles.
EXTERIORS ..... Not often needed.
INTERIORS .....Evidence a keen regard for correctness in giving characters appropriate surroundings.
DETAIL .....Nothing missed that might add to the picture; Boston bull dog is made an important factor in a number of scenes.
CHARACTER OF STORY ..... Entertainment without objectionable features.
LENGTH OF PRODUCTION.....About 5,000 feet

Characterization is a really strong element in this picture, the story for which was prepared by John Emerson and Anita Loos. A bare summary of the plot probably would not suggest anything out of the conventional rut, for it deals with the old theme of a lonesome girl whose craving for the normal pleasures of youth is squelched by a stern guardian. This is the basis of the story, but it has been effectively amplified by a detailed depiction of characters that ring true to American life.

Marion Davies was not particularly fortunate in the first vehicles supplied her for screen presentation, which makes it all the more worthy of note that in "Getting Mary Married" has a picture calculated to off-set the negative impression left by a film such as "The Belle of New York. In fairness to Miss Davies, whether you have liked her earlier releases or not, I think you should take a look at this and judge for yourself about its drawing qualities.

Most of the situations are decidedly human, from the first sequences in which we meet Marion at the mercy of her flinty stepfather, whose great aim in life is to perpetuate the traditions of the Boston family that looks up to him as the senior survivor. Nobody is going to feel a bit sorry when he inadvertedly steps into the elevator shaft and falls to his death, leaving a will that requires his step daughter to live for one year with his brother's family in Boston. If she refuses to do this, or marries within the twelve months, it is stipulated that the money shall go to the dead man's brother.

Having had a fair taste of what it means to live with the Bussards of Boston, Marion decided that she would rather be independent though penniless, and is about to turn down the inheritance when a woman, who has been swindled by her stepfather in a stock deal, appeals for assistance. Feeling that it is her duty to pay back the money taken under false pretenses, Marion goes to Boston to comply with the terms of the will.

Scenes of real worth in their expression of character are achieved with the presentation of the home life of the Boston Bussards, a family comprising Frederick Burton, as the austere head of the household, Amelia Summerville as his haughty wife and Constance Beaumar as the daughter.

Figuring that if he does not inherit the fortune left by his brother, he will have to go to work, a really disgraceful thing, Burton plans to make things so uncomfortable for Marion that it will be impossible for her to remain throughout the year, thereby fulfilling the terms of the will. As a matter of fact, life would have been quite intolerable under the unfriendly roof had it not been for the timely appearance of Norman Kerry, a wealthy Boston bachelor, who falls in love with Marion and arranges things so that their marriage takes place in a few months. Also it transpires that the dead man's estate when settled, totals $1.30 and a War Saving Stamp.

The picture profits by many touches, reflecting credit on the director and on the cast, which includes Mat Moore and Elmer Grandin.

You May Play This Feeling Confident That Your Folks Will Be Satisfied

Box Office Analysis for the Exhibitor.

Just how far Marion Davies has progressed as a box office attraction among motion picture stars is an open question. Perhaps you have tried some of her earlier releases and been disappointed, but that is no real reason why you should not give "Getting Mary Married" a chance. I certainly think it will please most audiences on account of the sincerety of the characterization and a story interesting enough to hold the attention through five reels.

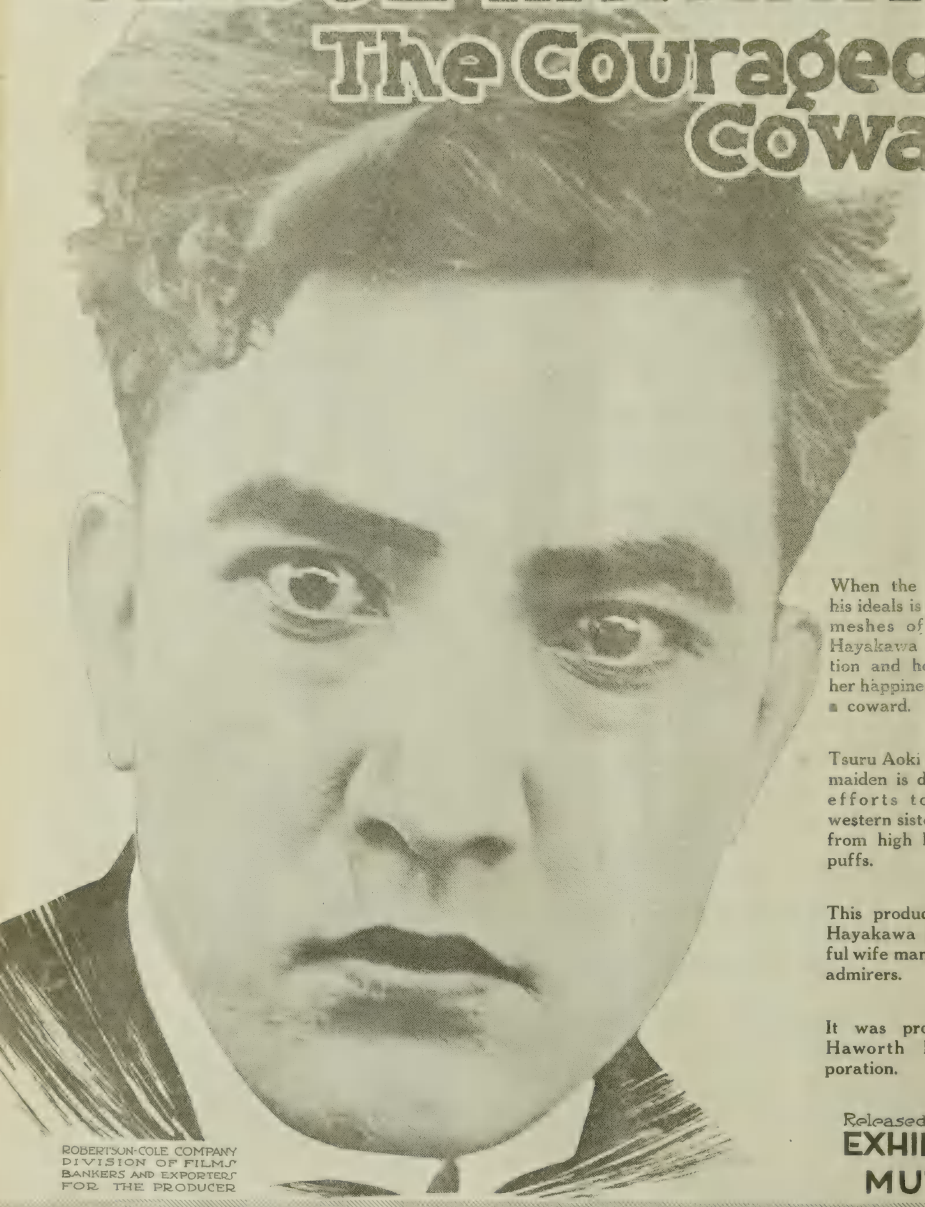
In exploiting the star, it would be well to make quite a bit of fuss about her fame as a musical comedy beauty. Practically every one who keeps in touch with the stage and the screen is familar with her name, and you are safe in declaring that this film gives her the best opportunity offered thus far to show what she can do in pictures.

It ought not to be difficult to land a portrait cut of the star in your local paper, along with a human interest story relative to the rapid rise of Miss Davies from obscurity to prominence. Having done all that you can to capitalize on the name of the star, I would mention others in the cast, notably Mat Moore, who, as you know, is a member of the well known Moore family.

The fact that this story was written by John Emerson and Anita Loos also is worthy of attention, for this pair is receiving so much publicity that their connection with a production is likely to be taken as a point in its favor by those who keep posted on film matters. Treat the picture as a character comedy mentioning that it was made under the supervision of Allan Dwan.

SESSUE HAYAKAWA

The Courageous Coward



When the Oriental girl of his ideals is entangled in the meshes of the Occident Hayakawa sacrifices position and honor to protect her happiness and is branded a coward.

Tsuru Aoki as the Japanese maiden is delightful in her efforts to imitate her western sisters in everything from high heels to powder puffs.

This production will bring Hayakawa and his delightful wife many thousand new admirers.

It was produced by the Haworth Pictures Corporation.

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER

Adaptation of Clever Stage Comedy Has Entertaining Qualities

Billie Burke in

"GOOD GRACIOUS, ANNABELLE!"

Paramount

DIRECTOR .....George Melford
AUTHOR .....Clare Kummer
CAMERAMAN .....Paul Perry
AS A WHOLE .....Fairly amusing comedy in which the situations are ample to keep up the interest.
STORY .....Adaptation of stage play of the same name; makes good material for the screen, although the brightness of the dialogue in the original is missed.
DIRECTION .....Brings out comedy value of incidents.
PHOTOGRAPHY .....Very good
LIGHTINGS .....Nothing out of the ordinary.
CAMERA WORK .....Adequate.
STAR .....Will be liked in this role; appears well in becoming gowns and acts in pleasing comedy vein.
SUPPORT .....Herbert Rawlinson suits character of husband; Crauford Kent, Frank Losee and others meet requirements.
EXTERIORS .....Some attractive scenes photographed on an estate.
INTERIORS .....Suit the action.
DETAIL .....Cleverly written sub-titles contribute largely to the humor of the picture.
CHARACTER OF STORY .....Nothing to offend.
LENGTH OF PRODUCTION .....4,246 feet.

As a stage play, "Good Gracious Annabelle" was notable for the cleverness of its dialogue, rather than because of anything remarkable about the plot. To those who saw the play, it may be something of a surprise to find that the plot comes through in picture form in a satisfactory manner, affording ample opportunity for humorous complications and giving Billie Burke a chance to appear in a congenial role.

Naturally, many of the laughs gained through the bright repartee of the characters are sacrificed, but the writer of the subtitles evidently made a close study of the original script and succeeded in utilizing some of its effective dialogue.

The director, also, should be credited with providing a production which adheres to the spirit of Clare Kummer's comedy. The character of Annabelle Leigh does not present any great difficulties for an accomplished actress, such as Miss Burke, who fits altogether smoothly into the interpretation of the resourceful young woman who receives her income every quarter, whereas, as she says, she needs it every minute.

As might be expected, the story is considerably amplified in the picture, giving visual evidence of much that happens off-stage in the play. After a few scenes establishing Annabelle and introducing a number of her impecunious friends, they switch back to the period in the heroine's girlhood when her father was killed in a squabble over mining stocks and she was forced to become the wife of a crude westerner, known as "the Hermit."

The marriage, however, is little more than a form gone through to give the girl a legal right to the Hermit's name. Rather than keep her in the lonesome cabin, where she persists in crying perpetually, the magnanimous husband allows her to go east and at the time the story opens, Annabelle is living in New York in extravagant style, not even remembering what her husband looks like.

The plot centers around efforts to acquire two shares of stock in the mine, these shares, in the possession of Annabelle being sufficient to give control of the property. The husband comes east to secure them, not knowing that a wealthy investor, played by Crauford Kent, is also doing his best to get hold of the stock. By this time, the Hermit has dispensed with his beard and become a correctly attired man of the world, whose identity is never suspected by Annabelle when they meet in a hotel lobby.

Much of the action transpires on Kent's Long Island estate, occupied during most of the picture by the young wife and her friends, who through a peculiar twist of circumstances are engaged as servants, while the Hermit husband is there as a guest during the absence of the owner. The mix-up over the two shares of stock, which eventually are returned to Rawlinson, and the manner in which Annabelle comes to recognize her husband and accept him as the man she is ready to love, provide substance for a number of amusing sequences, acted with spirit and well handled by director George Melford.

In the cast are Gilbert Douglas, Gordon Dana, Delle Duncan, Olga Downs and others.

Try to Interest Stage Patrons As Well As Film Fans In Appearance of Billie Burke

Box Office Analysis for the Exhibitor.

You needn't expect a remarkable comedy in this, but it is a genuinely entertaining picture, especially well suited to audiences that favor light, prettily presented stories acted by a first rate cast. Some of the humor in "Good Gracious Annabelle" may be a trifle elusive for a crowd used to getting laughs from burlesque and slapstick, but in cities and the larger towns, where many of your patrons are familiar with the best in stage plays as well as in pictures, I can see no reason why this should not get over very nicely.

Billie Burke should prove a good box office star in almost any community. For many years she has received considerable publicity calculated to make her name known to practically everyone who has even a slight acquaintance with the famous personages of the stage. She has done enough film work to give her a following among fans, but also I would make an effort to interest stage patrons in her screen performance.

This should be easier to do on account of the fame of Clare Kummer's "Good Gracious Annabelle" when it was presented in New York a few seasons ago and conceded to be one of the brightest comedies of the year. Miss Burke's name, in conjunction with the title of the film and the name of the author, should be sufficient to arouse attention. I would keep my advertising on conservative lines, making pictures of the star the main factor in the lobby display.

If you want catchlines try something like: "Supposing you hadn't seen your husband since the day after you were married and he came back, and you didn't know him, and then he proved to be the one man you could really love. This is only one of the amazing happenings in 'Good Gracious Annabelle,' starring Billie Burke."

THE STRONGEST EMOTIONAL
PLAY OF THE SEASON
MADLAINE
TRAVERSE
IN A WILLIAM FOX DRAMA
THE LOVE
THAT DARES
THE STORY OF A WOMAN'S
SACRIFICE FOR LOVE
DIRECTED BY HARRY MILLARDE
EXCEL PICTURES
FOX
FILM CORPORATION

Meller, Lacking in Plausibility, May Go With An Uncritical Crowd

Rupert Julian in

"THE FIRE FLINGERS"

Universal.

DIRECTOR .....Rupert Julian
AUTHOR .....William Neil
SCENARIO BY .....Waldemar Young
CAMERAMAN .....Ed Kull
AS A WHOLE .....Has some striking situations, but much of it fails to be convincing.
STORY .....Taken from story published in the Saturday Evening Post.
DIRECTION .....Sometimes permits too much "acting;" goes after strong scenes rather than realism.
PHOTOGRAPHY .....First rate.
LIGHTINGS .....Nothing exceptional.
CAMERA WORK .....Double exposures smoothly handled.
STAR .....Appears in dual role necessitating sharp contrast in characterization.
SUPPORT .....Jane Novak lacks variety in expressing emotions of the unhappy wife; Fay Tincher appears to advantage in comparatively small role; others meet requirements.
EXTERIORS .....Nothing out of the ordinary.
INTERIORS .....Suffice.
DETAIL .....Titles written in melodramatic mood.
CHARACTER OF STORY .....Harmless meller.
LENGTH OF PRODUCTION .....5,776 feet.

Probably the Saturday Evening Post story from which this picture was adapted contains subject matter giving justification for the title, "The Fire Flingers," which has no apparent connection with the film version.

Here is a clear case of preserving the title on account of its advertising value with readers of America's big fiction weekly, without bothering about its application to the screen production. This may be good business, but it is rather mystifying to an audience that tries to discover a connection between what a film is called and what it presents. It might have been wiser to find a suitable title for the picture and then make the original name stand out prominently as the source from which the story was taken.

As a vehicle in which Rupert Julian may display his versatility as an actor, this does reasonably well, although a number of the situations are open to question on the score of plausibility, as so frequently happens when a dual characterization is made the basis of a plot. An audience may find it difficult to credit the ease with which one man assumes the identity of another, even to the extent of deceiving the wife of the character who disappears. Strange things do happen in life, but nothing quite so strange as the author has devised for the people figuring in "The Fire Flingers."

In the person of Richard Olwell, Julian conducts a print shop, adopts a brutal attitude toward his wife, Jane Novak, and plans to elope with Fay Tincher, his pert stenographer, who is perfectly willing to share the $200,000 which Julian appropriates, although a large part of it does not belong to him. This is the way things stand when two convicts just released from jail, where they had learned the trade of printers, appear at the shop and apply for employment.

After they have worked half a day, the proprietor of the establishment assumes a peculiarly vindictive attitude and discharges both of them without pay, because he has learned from the town's chief of police that they have a prison record. One of the convicts, Richard Hatton, also played by Julian, bears a strong resemblance to the man who has discharged him. With his companion, he goes to Olwell's house where both of them are eating dinner when Julian, in the other character, returns home badly intoxicated.

Planning to hide the money he has stolen he takes a loaf of bread, cuts it into slices and makes sandwiches out of the $200,000 in bills. This package, done up in paper, continues to figure throughout the picture, but no one ever thinks of looking to see what the sandwiches are made of. Olwell, in a drunken frenzy, kills himself by falling against the fireplace and the two convicts, being in the room at the time, conclude that they will be accused of murder.

It is at this juncture that Hatton conceives the happy idea of impersonating the dead man, which he does by removing his beard and appropriating Olwell's wardrobe. He gets away with it beautifully, the wife's only comment being that he seems to have acquired an unfamiliar softness of character. After a few days, Hatton even undertakes to conduct the business of the man whose shoes he is filling, and seems to be in a fair way to succeed, until questions arise about the missing $200,000. Finger prints have been taken of the dead man and those of Hatton, on record at the penitentiary, have been sent for. Strangely enough, the wife, a relative of the chief of police, has charge of the finger print records, so when it is necessary to prove that the man is Olwell and not Hatton, she is able to produce satisfactory evidence by juggling the cards. In order to make things right from a matrimonial standpoint, we are led to suppose that the woman has fallen in love with the man who has taken her husband's place and will legalize their relationship by a correct marriage.

Try To Capitalize On the Fact That This is Taken from a Saturday Evening Post Story

Box Office Analysis for the Exhibitor.

In theaters catering to a crowd that likes melodrama in strong doses, this should have a very fair appeal, although it isn't the sort of a picture that you would be justified in making a special effort to secure. Audiences that examine films closely and poke fun at inconsistencies will find plenty of loop holes in "The Fire Flingers," which must be accepted as extravagant meller, or not at all.

As a drawing card, you can't place too much reliance upon the name of Rupert Julian, because, although he has directed many first rate pictures, I doubt if the public in most neighborhoods is well acquainted with him as a star. Naturally, his name should be given stellar prominence in your exploitation, but I would make almost as strong a point of the story having been taken from "The Fire Flingers" published in the Saturday Evening Post. All producers seem to figure, probably correctly, that the advertising value of a Post story is large.

You don't need to bother about trying to explain the connection of the title and the subject matter of the picture, let your folks worry about that after they have seen the film. Among names in the cast most likely to attract notice, I think Fay Tincher comes first, owing to her long time connection with Universal films as comedienne. Jane Novak also might be referred to, even if there is nothing conspicuous about her performance in this production.

For catchlines use: "Dead men tell no tales, but finger prints do. See how a few marks on a cardboard reveal the secret of a man who has assumed the identity of another in 'The Fire Flingers,' an intense drama adapted from the famous Saturday Evening Post story." Or, "Are you sure you know your own husband? Possibly you will be less certain after you have followed the experiences of the wife in 'The Fire Flingers'."

CAPTAIN BUD FISHER'S

MUTT and JEFF

ANIMATED CARTOONS

START NOW!

WITH

"MUTT THE MUTT TRAINER"

Interest Is Fairly Well Maintained In Drama of the North Woods

Mae Murray in

"WHAT AM I BID?"

Universal

DIRECTOR .....Robert Z. Leonard
AUTHORS .....Harvey Thew and John B. Clymer
SCENARIO BY .....Harvey Thew and John B. Clymer.
CAMERAMAN .....Allan Ziegler
AS A WHOLE .....Moves a bit slowly, but has a number of effective situations.
STORY .....Laid in an elementary backwoods settlement; aims to arouse sympathy for ill-treated girl.
DIRECTION .....Gives force to dramatic action; succeeds in suggesting appropriate atmosphere.
PHOTOGRAPHY .....Much of it very fine.
LIGHTINGS .....Artistic results frequently achieved.
CAMERA WORK .....Exteriors shot from effective angles.
STAR .....Offers a first rate impersonation.
SUPPORT .....Willard Louis and John Cook supply impressive character portrayals; Ralph Graves shows up well as young man who comes to Mae Murray's rescue.
EXTERIORS .....A big factor throughout the picture; most of them taken in the woods.
INTERIORS .....Only cabin sets required.
DETAIL .....Mae Murray sometimes uses too much make-up, especially on her lips.
CHARACTER OF STORY .....Nothing likely to give offense.
LENGTH OF PRODUCTION .....5,700 feet.

Whether or not the authors of "What Am I Bid?" have any actual foundation for the basic theme of this drama is of no great importance. Just to make it seem real, an introductory title refers to a village in which it is the custom to auction off the orphans to the highest bidder that they may not become a burden on the community. There is no harm in imagining such a custom for the purposes of fiction, even if it might be difficult to locate a place where it is practiced.

As the story is worked out, the auction block becomes an important factor in arousing sympathy for Mae Murray, as a neglected child of the North woods, commonly referred to as "that brat of Yarnell's." After a long series of trials and tribulations, culminating in the death of her drunkard father and unwelcome advances on the part of the bullying saloon keeper, Mae, for the final climax, is being auctioned off when her lover breaks through the ring of bidders and ends the proceedings.

There are times when the story drags for want of enough material to permit a continuous development of new situations; but my guess is that most folks will find it an enjoyable picture, partly because of the performance given by the star and largely on account of the force of a number of the characterizations, notably those supplied by Willard Louis, as the brutal saloon keeper and John Cook, as the drunken father.

Locations and atmosphere count considerably in a production of this stamp, and they have been carefully looked after by Director Leonard, who has made the film picturesque, even when the dramatic element grows thin. Miss Murray really does very well in her depiction of the neglected child, who goes about clothed in rags and fights to keep her father reasonably sober.

From the first it is apparent that she is playing a losing game, until Ralph Graves, known as "The Stranger," appears among the woodsmen and takes a fancy to Mae, whom he champions through her adversities. Ralph is looked upon with suspicion by Willard Louis and his accomplices, who are carrying on an illicit traffic in liquor. Then the enmity against "The Stranger" increases when Louis notes his increasing friendship with the girl. The saloon keeper wants her for himself and has persuaded the dissolute father to sign a paper transferring his daughter in payment for his supply of liquor.

As might be expected, they lead up to a fight in which Graves is overpowered by his enemies and almost killed. He is nursed back to health by Mae, and when his father and fiancee try to persuade him to return east, he sticks to the girl who has proven her loyalty. Before the auction block climax, they introduce a number of scenes containing considerable suspense and acted with the requisite intensity. It may be noted that it takes more than rough garments to disguise Miss Murray's beauty. Numbered in the cast are Gertrude Astor, Joseph W. Girard and Chief Dark Cloud.

Chance of Satisifying Average Crowd Even If It Isn't Big

Box Office Analysis for the Exhibitor.

This may not come up to some of Mae Murray's previous pictures, but it maintains a very fair average of interest and should go over successfully as a box office proposition. I wouldn't promise too much, rather trust to the advertising pull of the star's name and to the attractiveness of the title.

"What Am I Bid?" is altogether an excellent name for a picture of this stamp, and strikes me as being particularly strong in connection with Mae Murray, who will be remembered as the star of "Her Body in Bond," "Danger, Go Slow," and "The Bride's Awakening." It may indicate a certain sex element, which the picture does not possess, but that won't do any harm insofar as attracting patronage is concerned, and your folks will find that the title really applies to the subject matter in the picture.

Try catchlines along this angle. "Did you every hear of a community where the orphans were auctioned off to the highest bidder? It sounds cruel, but that's what happens in Mae Murray's human interest drama of the North woods, 'What Am I Bid?'." Another one, "They called her 'that brat of Yarnell's' and placed her on the auction block, in this intensely human drama, 'What Am I Bid?' starring Mae Murray."

Most fans are familiar with the career of this Universal star, but even so it would be well to land biographical sketches in newspapers, going back to her Winter Garden days, and making a point of the contrast between the favorite dancer of the White Light district and the actress interpreting the character of a neglected, poverty stricken orphan.

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News of the Week in Headlines

Monday

Mrs. Sidney Drew to continue production of Drew comedies.

First National Exhibitors Circuit, franchise holders and exchange managers assemble for first annual convention.

Select exchange men meet for discussion of sales problems.

Strand and Rialto celebrating anniversaries with special programs.

Tuesday

Samuel E. Morris new general manager for Select succeeding Arthur S. Kane. Charles Rogers to be sales manager, succeeding J. S. Woody.

United Pictures announce stock increase from $250 to $350 per share.

Edward Jose to make special features. Joseph M. Schenck interested.

First National announces a series of eight specials to be made by Marshall Neilan.

Wednesday

Underwood and Underwood to make industrials.

First National announce Charles Ray to make special series beginning Jan. 1, 1920. Directors re-elected. Exchange managers of First National organize sales club.

Thursday

Ascher Brothers, Chicago, book Vitagraph.

Ernest Truex signs for a series of comedies for B. V. K. Co.

Henry B. Walthall to make six specials for National Film to be released through Pioneer.

Many changes noted in Hodkinson field force.

Mitchell Lewis leaves Select to produce independently.

J. J. McCarthy to present "The Betrayal" opening in Chicago May 5.

George Siegmann, formerly with Griffith, directing for Universal.

Friday

Alexander Pantages, head of vaudeville circuit, reported in deal to produce and operate large chain of houses.

Molly King to make six specials for American Cinema Corp.

William Fox expected back from Europe early next month.

Important foreign deal closed for Nazimova production.

Saturday

"Big 4" secure headquarters in Godfrey Bldg. General Film exchanges throughout country being appraised for possible sale to United Artists.

Anthony J. Drexel, Philadelphia millionaire, trying to revive Standard Industrial Films.

Grind Show Policy System All Wrong To-day

For years the exhibitors have pleaded against the 52 a year program policy of the producer and of course they have been absolutely right. I have been one of the leaders in the fight against this system because it was all wrong, but I want at this time to also call attention to the fact that I have persistently, for many years, insisted that longer runs by the exhibitor were absolutely essential in order for the producer to be able to abandon his program system.

It has taken a lot of education to get a few of the more aggressive showmen to get away from hard and fast rules established in the early five cent grind-show days of this game, but the past year has shown a wonderful advancement and now that the producers have decided that the exhibitor is sufficiently advanced to permit of them switching to the open market, I want to make it clear and emphatic that it is up to the exhibitor now to prove his showmanship by encouraging the producer with the open market policy sufficiently to have him continue forever along that line.

The great mass of exhibitors still feel that they should not abandon their policy. In other words, that they should either run a picture a week, three days, two days or one day, changing at regular intervals. This is idiotic and nothing but a relic of the grind show days when pictures were a novelty and not theatrical attractions.

Last year, hundreds of really good pictures were unable to break into thousands of theaters where they should have played, simply because the managers of those theaters had already booked in advance mediocre subjects which not only did not bring them a profit, but did, and this is very important, antagonize the great American public which so hopefully and willingly continues to support pictures despite the poor general average of the product.

I know definitely that all of the big producers will announce this Fall that the bulk of their product will be released on a basis whereby each individual picture will be sold on its merits. This is the most welcome news that has ever been handed out for the real showmen in the film industry.

It is true that the half-baked, incompetent theater manager who has been running his house on the grind show policy, without the ability to pick, exploit and present special subjects, will feel very much at sea under this new arrangement which will make it harder for him to sit back in an easy chair or loaf around in his theater office secure in the knowledge that he has his attractions scheduled several months in advance.

I say that the day has come to eliminate that type of exhibitor, and the men who really have money in theater property should wake up in a hurry to the fact that if they themselves are not capable of running their theaters as they should be run in this new era, and if they have not at this time a manager who has the ability to pick, exploit and present, they should immediately step out and bring in young blood, essentially choosing men who can pick and exploit, and I can guarantee that the results from such activity on the part of the men who own theaters is going to bring value a hundredfold to everybody concerned, which means the theater owner, the public who pays their good money, and the producer who has the ability to make a worth while offering.

The idea that pictures should be changed at regular intervals is a thought from the old ballyhoo days. It's all wrong now. Any showman knows that film fans shop to a marked degree in choosing their entertainment today. This has been conclusively demonstrated in every city in the country and in every small town by the

(*Continued on page* 24)

Adven ure Story Profits By Plenty of Action And Some Thrilling Situations

Peggy Hyland in
"MISS ADVENTURE"
Fox

DIRECTOR ..... Lynn F. Reynolds
AUTHOR ..... J. Anthony Roach
SCENARIO BY ..... Lynn F. Reynolds
CAMERAMAN ..... J. Dev Jennings
AS A WHOLE .....Adventure story is kept entertaining most of the way.
STORY .....Deals with a girl who is adopted by an old sea captain when she is left an orphan in California.
DIRECTION .....Gets full force out of the exciting action.
PHOTOGRAPHY ..... Varies; generally good
LIGHTINGS .....Passable, without going in for artistic effects.
CAMERA WORK .....Some good shots, particularly in sea scenes.
STAR .....Has a role that demands more athletic ability than acting; works hard to put the characters across.
SUPPORT .....Edward Burns Frank Brownlee and George Hernandez among others who are up to requirements in supporting company.
EXTERIORS .....The right thing for a story of this sort, in which beach and sea scenes figure largely.
INTERIORS .....Only conventional sets required
DETAIL .....Generally correct in contributing to the atmosphere.
CHARACTER OF STORY .....Nothing to cau e objection.
LENGTH OF PRODUCTION.....5,000 feet

Peggy Hyland certainly has all the work in "Miss Adventure" that should be expected of an actress in any one production. There are times in this picture when the Fox s ar almost seems to be out to rival George Walsh in acrobatic agility. She climbs around the rigging of a ship like a regular sailor, falls over the side of cliffs, is p unged into the water and undergoes various other discomforts.

Because there is so much action and quite a bit of daring stunt stuff, rather than an account of distinctive qualities in the story, "Miss Adventure" makes a first rate photoplay, particularly for a crowd that likes to have something doing every minute. Right at the start, in a prologue accounting for Peggy's being lost as a little girl, there is a sufficiently realistic fight on shipboard when mutineers do away with the crew and kill the little girl's father.

This prologue is brief and animated and offers a sufficient introduction for the scenes supposed to be laid in a fishing village near San Francisco where Peggy is the ward of a retired sea captain. Subsequent to this, she had been taken by a smuggler, who hoped to get a reward for delivering her at an address named in a letter left with the child by the father before he died. But with the arrest of the smuggler, Peggy comes under the kindly protection of the sea captain, played with fine effect, by George Hernandez.

Of course, there has to be a real villain in the story in order to make trouble for Peggy, a role that is intrusted to George Webb, as the son of Hernandez, who fears that his father's fortune will go to the girl and therefore wants to get rid of her. A chance offers itself when the smuggler, released from jail, reappears, still hoping that he may claim a reward for taking the girl to her relatives in this country.

George and the released convict interpreted by Frank Brownlee, concoct a pleasant little scheme to get the young woman into their power, and Peggy, unsuspectingly plays into their hands by longing to pass through adventures such as she reads about in highly colored fiction. She is enticed onto the smuggler's boat which is taken out to sea, and presently Peggy finds herself alone on a deserted island with her craving for adventure more than satisfied.

About this time the hero, in the person of Edward Burns, appears. He has been commissioned to find the girl in order that she may receive the fortune to which she is heir. Chance guides his yacht into the vicinity of the island on which Peggy is stranded and he sees her signals of distress. They get quite a bit of excitement out of the rescue scenes and then wind up the story with Peggy's sending the scheming George Webb about his business and finding a true lover in Burns. Probably the best characterization in the picture is supplied by Hernandez, but other roles are capably filled by the actors already mentioned and several additional players in characters of less prominence.

Drive Home The Point That This Is A Tale Of The Sea Giving Star A Good Chance

Box Office Analysis for the Exhibitor

As an adventure story with plenty of action, "Miss Adventure" comes through with considerable force, and I can see no reason why it should not be a popular attraction in many houses. In a number of respects it is superior to several of Miss Hyland's recent offerings and you are safe in running it, feeling that it will hold the attention of your audience and probably increase the star's popularity.

Emphasize the fact that you have a film dealing largely with adventures of the sea, mentioning some of the more startling happenings, if you have a place in your program to use fillers connected with the production. You may get brief accounts of a number of the sensational incidents from the Fox press sheet, which will serve to give your folks an idea of the dominant characteristics of the film.

"'Miss Adventure,' a romance of the deep blue sea, starring Peggy Hyland," is an appropriate line to use in advertising the picture. Then you might announce Peggy Hyland as "A poor litle rich girl who almost loses her life before she finds her fortune." Much of the paper prepared by the Fox organization is designed to bring out the atmosphere of the fishing village and the scenes on the desert island where the heroine is stranded.

Among members of the cast whose names should mean something to your fans, especially if you have been running Fox pictures with any regularity, are George Hernandez and Frank Brownlee. I would refer to both of these players in advance announcements and try to get a picture of Hernandez in his fisherman makeup, which is the real thing.

"Virtuous Men"

Starring E. K. LINCOLN *Directed By* RALPH INCE

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"'VIRTUOUS MEN' is the biggest box-office attraction I have acquired since I bought 'Hearts of the World'."

H. C. SIMERAL, CO-PARTNER ATTRACTIONS, SAYS:

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Comedy Scenes Help To Raise Story That Is In No Way Remarkable

Tom Moore in
"A MAN AND HIS MONEY"
Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Frederick S. Isham
SCENARIO BY ..... Not credited
CAMERAMAN ..... George Webber
AS A WHOLE ..... Some humorous incidents in a production that maintains a fair degree of interest.
STORY ..... Devised to bring out comedy attainments of the star; some meller towards the finish.
DIRECTION ..... Succeeds in making the points register.
PHOTOGRAPHY ..... Sharp
LIGHTINGS ..... Generally well judged.
CAMERA WORK ..... Nothing out of the ordinary.
STAR ..... Has the type of character that he may be counted upon to handle effectively.
SUPPORT .....Seena Owen is attractive as usual in the leading feminine role; others in cast are up to requirements.
EXTERIORS ..... Supply an artistic background for many of the scenes.
INTERIORS ..... Furnishings are always in keeping with the situations.
DETAIL ..... Comedy business resulting from Moore's playing nurse to a number of pet dogs gets across.
CHARACTER OF STORY ..... Clean comedy.
LENGTH OF PRODUCTION.....About 5,000 feet.

The comedy in this picture is likely to pull it through where the story lacks strength, for there is nothing unusual about the vehicle provided for Tom Moore under the title of "A Man and His Money." It is merely another version of the story of a wealthy youth who seems to be slipping down hill because he is too liberal with his spending account, but recovers in due time and makes good.

Incidental bits of comedy business, as they are developed during the time that Moore is reconstructing his character, may be counted upon to get laughs which is about all that need be expected in a light entertainment. The star appears more at home in a role of this type than in a western character such as he is called upon to interpret in his last Goldwyn picture. He acts naturally, revealing a keen sense of comedy values and is given first rate support, notably by Seena Owen, portraying the girl who is the inspiration for the young millionaire's reformation.

Once in a while the plot becomes a bit extravagant, but this need not materially detract from the enjoyment the spectator is apt to receive in following Moore on the course he selects, after he has proven to his own satisfaction that the life of a spendthrift is disappointing.

Early scenes serve to indicate the wild career which the young hero is leading, thereby causing his estrangement from Seena Owen.

On one particularly depressing "morning after" he decides to tie up his fortune for a year so that temptation will be removed, a decision heartily approved by his lawyer. Following this drastic action, Tom undergoes various privations and is badly in need of a job when he reads an advertisement in a newspaper calling for an able-bodied man to do odd jobs around the house.

He applies and is accepted, his official position being that of manager of the kennels, the kennels comprising four pet dogs that stand high in the esteem of the wealthy woman who turns out to be Seena Owen's aunt. Probably the best comedy scenes in the picture result from Tom playing nurse to his charges, a menial service to which he is willing to submit in order to be near Seena.

Sydney Ainsworth is introduced as a suave villain, who is laying a trap to catch the girl and her fortune and has an efficient assistant in Claire Du Brey, who manages to get a place in the household. Realizing what is going on, Tom feels that he is needed as a protector, whether Seena wants him or not, and when it comes to the climax, an attempt made by Sydney to compromise the girl when he tricks her into accompanying him to a road house, Tom is on hand to rescue her.

These final scenes move with considerable spirit and make a fitting conclusion for a story that is frank fiction. All of the characters are capably presented and the production is up to the requisite standard. Included in the cast are Kate Lester, Sydney Deane and Edwin Sturgis.

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Give Tom Moore A Chance To Increase His Following Among Your Patrons

Box Office Analysis for the Exhibitor

Tom Moore in
"A MAN AND HIS MONEY"
Goldwyn

Although this doesn't justify any big promises, there is no reason why it should not come through as an average program offering containing enough humor in the situations and the incidental bits of business to keep your fans entertained. I wouldn't make a particular effort to get the film if it is not coming your way, but if you are due to run it on a contract arrangement, you don't have to worry about hurting business.

Now that Tom Moore has been elevated to stardom, it is up to you to give him a fair chance to enlarge his following among your patrons. He certainly has a likable personality and a gift for comedy expression which will not go unappreciated as long as he is given the right sort of story material.

Handle "A Man and His Money" as a refined comedy without going into much detail in summarizing the plot, which is of less importance in the production than the incidental scenes treated in a way certain to get laughs. Try to find stills bringing out the humorous incidents, particularly where Moore is shown as the guardian of the pet dogs. These scenes are rather unusual and more likely to get over than anything else in the picture.

Catchlines: "Would you give up a fortune and go to work because you thought that was the only way to win the respect of a girl you loved? Tom Moore does in 'A Man and His Money,' a Goldwyn comedy." Another one: "How would you like to become a valet to a kennel of pet dogs in order to be near the girl you loved? Tom Moore tries it in his latest Goldwyn comedy, 'A Man and His Money.'"

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Produced by
McCLURE PRODUCTIONS

Distributed by
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Rapid Action Keeps Farce Comedy Interesting. Story Suits the Star

Margarita Fisher in
"CHARGE IT TO ME"
American Prod.—Pathe, Distr.

DIRECTOR .....Roy W. Neill
AUTHOR .....L. V. Jefferson
SCENARIO BY.....L. V. Jefferson
CAMERAMAN .....Not Credited
AS A WHOLE.....Rapid action farce-comedy that is played with animation and holds the attention.
STORY .....Works up to situations without much regard for plausibility, but answers the needs of a production of this stamp
DIRECTION .....Kept things moving at a fast pace, especially during the second, third and fourth reels.
PHOTOGRAPHY .....Varies; generally sharp
LIGHTINGS .....A trifle harsh at times
CAMERA WORK .....Satisfactory
STAR .....Appears much as she has in previous comedies; displays plenty of vivacity
SUPPORT .....Emory Johnson fulfills requirements of mystified husband; Bull Montana contributes materially to the comedy scenes.
EXTERIORS .....No call for anything exceptional
INTERIORS .....Studio sets answer the purpose
DETAIL .....Film is closely cut to keep action at a rapid tempo; titles help to get laughs across.
CHARACTER OF STORY.....Clean farce-comedy
LENGTH OF PRODUCTION.....About 5,000 feet

Instead of waiting until the last reel to work up the climax to its height, L. V. Jefferson, the author of this farce-comedy, brought about the most exciting of the laugh provoking situations during the middle sequences of the picture, and devoted the final scenes to explanations and the inevitable reconciliation between the husband and wife, who have been the center of an odd sort of domestic storm.

As in all frank farces of this description, it is necessary to accept the original premise without a close scrutiny as to its likelihood, and then to follow the author in the up-building of his plot, also without complaining if the development appears convenient rather than probable. Taken in the proper spirit, "Charge It to Me," should get by as first rate light entertainment, for it is clean in subject matter and rapid in the movement of the story, which introduces a strange assortment of characters.

For a theme, the author took the predicament in which a wife may be placed when she is not given an allowance by her husband. The Davises, played by Margarita Fisher and Emory Johnson, are newlyweds, who have yet to adjust themselves to a living basis. The young wife is permitted to make purchases, always with the understanding that they shall be charged, which accounts for "Charge It to Me" being used as the title.

Her problem reaches an acute stage when she wants to buy a birthday present for her husband and has no money to pay the bill. She hits upon the happy idea of using her car as a taxi, thereby earning the requisite amount as a chaufferette. Margarita is altogether too attractive, for each one of her patrons falls in love with her and follows up the acquaintance.

Among her conquests during a few days of service as a taxi driver, are an elderly clubman, an effeminate dude, a matter-of-fact insurance agent and a sentimental burglar, who is played with fine effect by Bull Montana. In regard to the present she contemplates buying, she asks the advice of each, whether a smoking jacket or a dressing gown would be the preferable gift.

Such is the foundation for the farce, which is carried through with considerable spirit as one by one the men appear at the house, and Margarita proceeds to use them as models for the dressing gown which she is designing. Of course, the husband enters at an inopportune moment, and as it is impossible for her to explain the presence of so many strangers, she gives the visitors different relationships. The clubman is introduced as her father, the insurance agent as a former husband and so on, until Emory Johnson flies into a bewildered rage.

To complicate matters still further, a bag of silver stolen by the burglar, is traced to the house by detectives, who insist upon searching the premises. Only at the very last does Margarita justify herself in the eyes of her husband that the birthday celebration may be carried through with all of the wife's new found friends as guests.

In the cast are Augustus Phillips, L. S. McKee, Budd Post, George Swan and J. Farrell MacDonald.

Will Get Over With A Crowd That Likes Farce

Box Office Analysis for the Exhibitor.

If you want a lively farce-comedy, there is no reason why you cannot rely upon "Charge It to Me" to fill the bill. It isn't a remarkably humorous production, but it maintains a very fair average throughout, and is entirely free from anything objectionable, either in the story or its treatment. As a vhicle for Margarita Fisher, it is in accord with what fans that have followed her work of late may expect.

Providing you go about it in the right way, you should be able to build up a consistent following for Miss Fisher in comedy films of this type. Audiences will come to know that her pictures are wholesome and suitable to a family trade, even in conservative neighborhood houses. To offset their lightness, however, I would make a special effort to get some short reels of a serious nature, which will interest folks who do not respond to photoplay farces.

"Charge It to Me" is a catchy title, which may be worked into advertising lines likely to attract the notice of women. For example, you might work along this idea: "Does your husband give you an allowance, or does he say 'Charge It to Me'? Whether he does or not, take him to see Margarita Fisher in her latest comedy of domestic life." Another one might read: "Did you ever try to earn your own spending money without confiding in your husband? Margarita Fisher does in her most amusing comedy 'Charge It to Me'."

Naturally, your chief publicity play will be on the name of the star, but don't fail to mention Bull Montana, who is well known in connection with Pathe comedies. He always may be relied upon for some laughs and it pays to notify folks when he is in the cast.

LOOK BEFORE YOU BOOK!

By Carl Laemmle, President of the Universal Film Manufacturing Company

---

TAKE the case of Priscilla Dean, for example:

How many people in the picture business dreamed a few short weeks ago that Miss Dean was so soon to become **A Brand New Source Of Revenue** for the exhibitors of the world?

How many of you dreamed that this (then) practically unknown girl would today outpull the stars whose names have been household words for the past few years?

It only goes to prove one vitally important thing which you ought to remember every day of your life, namely, that the picture business is so full of unexpected twists, and it changes so rapidly from week to week that **You Ought To Be Ready For Any New Turn.**

Just apply this to the way you do your booking. Those of you who were booked up solidly for months ahead, had to turn down the Priscilla Dean Universal Special Attractions because you had no room for them. And now that it is too late and you find the other fellow simply minting profits with every Priscilla Dean picture, you regret it bitterly but vainly.

Why permit yourself to get caught that way again?

Why tie yourself up so tight that you can't move freely and swiftly when some NEW profit-maker comes into the business?

Keep more dates open than you have kept in the past. Be ready for every good thing that bobs up. The market is so full of pictures that you run no earthly risk in keeping an open, elastic booking system.

The exhibitor who OVERBOOKS and then has to put pictures on the shelf and pay for them without using them because he wants to grab the newest hit is guilty of the craziest and most extravagant waste. The way to prevent it is to book the stars or pictures that make profits for you and then keep plenty of open days and also an open week every month for the extra big features that will flood the market from now on.

Booking with your eyes shut is not going to make any money for you in these days of swift changes.

Look before you book!

Child Life Is Finely Suggested In Picture Containing Considerable Appeal

Violet Palmer, Garreth Hughes and Paul Everton in

"GINGER"

World

DIRECTOR ... ... Burton George
AUTHOR .... Burton George
SCENARIO BY.....Ray Schrock
CAMERAMAN .....Freddie Brace
AS A WHOLE .....Possesses considerable heart appeal, especially in sequences dealing with children. Altogether an acceptable production.
STORY .....Concerns the development of a poor girl who is saved from an evil environment by a kindly judge.
DIRECTION .....Makes most of the situations seem natural.
PHOTOGRAPHY ..... Good
LIGHTINGS .....No attempt for unusual effects, but generally satisfactory.
CAMERA WORK ..... First rate
PLAYERS .....Violet Palmer makes a natural and pleasing child, who, during later sequences, appears as a young woman; Paul Everton and Garreth Hughes suit roles of father and son.
EXTERIORS .....Many attractive scenes on country estate; views of action supposed to take place in France are less impressive.
INTERIORS .....Little out of the ordinary demanded
DETAIL .....Some good bits in a reflection of child life.
CHARACTER OF STORY .....Wholesome entertainment.
LENGTH OF PRODUCTION.....4,760 feet

When mature actors have the physical qualifications for an interpretation of child roles, they frequently give a truer indication of youthful spirit than actual children, lacking in artistic training and generally suffering from self-consciousness. It would be difficult to find three youngsters who could get as much out of the early scenes of this picture as do Violet Palmer, Garreth Hughes and Raymond Hackett, all of whom act in a natural, convincing fashion and score wherever there is an opportunity to register a sympathetic touch.

Photoplays dealing with child life are numerous enough, but few, of recent issue at least, have the sincerity and emotional appeal found in "Ginger," although the story is quite simple and save for the excellence of its interpretation in the leading roles would not stand out as anything extraordinary. Final sequences which transpire after a lapse of five years, and switch the characters to France where the two boys are in the army and Violet is a Red Cross nurse, suffice for a conventional conclusion to the narrative, but they are not as likely to impress an audience as the earlier scenes in which Violet is a little girl.

Miss Palmer's performance merits the highest praise, because she is natural, unaffected and scores her points without obvious effort. She suggests the transition of a girl of the tenements to a cultivated young woman without making the transformation in character seem unreasonable. Moreover, she really looks the part of the child, who is adopted by Paul Everton, in the role of judge before whom she is brought for sentence after she has been made an accomplice in a robbery.

An atmosphere of poverty and degredation is adequately supplied in the preliminary scenes. We see how Violet, known as "Ginger," is led into trouble, how she is destined for the career of a thief and how she is saved by the judge who takes her to his home and proceeds to experiment in the beneficial influence of a wholesome environment. The girl enjoys her pretty clothes, she finds a congenial playmate in the judge's son, Garreth Hughes, but she still remains loyal to her old friend Tim, who always championed her in squabbles with the children of the tenement house district.

They bring in a number of incidents true to childish reactions, such as the jealousy of the two boys and Ginger's dismay when she thinks she is no longer wanted in the household. Like any little girl might, she runs away, but soon thinks better of it and returns to receive a hearty welcome.

After Ginger has completed five years of school training, her convict father, released from jail, confronts the judge with a demand for his child, and on being refused, starts a scandal in the town connecting the name of the girl and her guardian. This leads to a misunderstanding between the two boys, both in love with Violet and resenting anything that reflects upon her reputation. Here, as in so many other pictures, they bring in the war as a means of clearing up the situation by causing petty disputes to be lost sight of in the face of a great trial. Even the convict father is regenerated, and the two youths meeting wounded on No Man's Land, are ready to die for each other. They close the picture with a military wedding making Violet the bride of Garreth Hughes.

Exploit This On Its Merits. Folks Will Be Satisfied

Box Office Analysis for the Exhibitor

Because the stars in this picture are not particularly well known to the average fan crowd. "Ginger" may require more than the customary amount of boosting to put it over properly. It strikes me, however, that the picture warrants considerable effort on your part, for it is more than likely to please your patrons after you get them in.

You may count upon a wholesomeness that makes it a particularly acceptable film for matinee audiences. I would handle it as a story of child life which presents youthful nature in a convincing manner and brings in incidents that will recall their own experiences to almost everyone. Although the war figures to some degree in the film, I would pass over that angle of the story rather lightly, because there is nothing in the battle scenes to distinguish them from others that have been shown in earlier productions.

Introduce Violet Palmer to your folks as a beauty of the stage and the screen who is qualified to play a child of twelve, or a young woman of twenty with equal facility. Use pictures showing her in the frock of a little girl, with others representing her as a decidedly attractive young woman. Stills including the two boys should also help in bringing out the character of the story.

It might be well to mention that Garreth Hughes is a well known stage actor, who has played with the Stuart Walker company and has appeared in a number of important plays presented by Klaw and Erlanger and other producers. Paul Everton also may be remembered for his stage portrayals in plays such as "The Lion and the Mouse" and "the Third Degree."

THE UNITED EXHIBITOR

UNITED PICTURE THEATRES OF AMERICA, INCORPORATED

LARGEST ORGANIZATION OF THEATRES IN THE WORLD

VOL. I — NEW YORK, MAY 3, 1919 — No. 9

ARE FILM COMPANIES AND BIG CAPITALISTS TO BUILD AND ACQUIRE CHAINS OF THEATRES AND GRADUALLY CRUSH INDEPENDENTS?

From "Variety," Dated April 18, 1919

Indianapolis, Ind., April 16, 1919.

Walter W. Irwin was here last week in consultation with local capitalists who contemplate the erection of at least one picture house of large seating capacity.

From "Variety," Dated April 18, 1919

Atlanta, Georgia, April 16, 1919.

The S. A. Lynch Enterprises, operating a string of theatres in the south, is rapidly extending its theatre holdings throughout the southern section of the country—it is reasonable to assume that the Lynch plans are part of the general Paramount-Artcraft plan—as the Lynch people hold a 25-year franchise from Paramount-Artcraft for the entire south.

From "N. Y. Morning Telegraph," April 20, 1919

Cleveland, Ohio, April 18, 1919.

Cleveland motion picture interests were vitally affected by an amalgamation of local photo-play houses this week, which involves property valued at $4,000,000. The Stillman, the Mall, Alhambra, the New Euclid, not yet finished, and several other new ones to be erected, are included in the transaction. Messrs. Fred Desberg, E. P. Strong, Joseph Laronge and Mark Greenbaum, representing the Mall, Alhambra and Euclid, have joined their interests with those of Marcus Loew, who controls the Stillman, and these houses will henceforth be operated on the Loew policy, *and will have the advantage of Mr. Loew's wide booking facilities.*

It is expected that a new Company will be formed to handle this chain of theatres, with a minimum capitalization of $4,000,000, which is very moderate, considering the fact that outside of the theatrical interests involved, the realty details present a transfer of $1,000,000, which will include title to the leasehold and realty of the Stillman, Mall, Alhambra and Euclid theatres.

SOME of the best informed film men are of the opinion Paramount is already quietly acquiring theatres—with the ultimate object of owning a chain of houses in every city and town from coast to coast—and that the large capital necessary can easily be secured.

Fox is reported to be developing similar plans and to have already acquired several theatres in cities outside the New York zone where he has previously conducted theatres.

A number of men, well known in the financial world who have had money in theatres in various cities for several years and having secured splendid profits on their investments are reported as desirous of increasing their holdings.

So it seems certain, regardless of who does it, that some big interests are sure to get together a chain of houses — unless non-competing exhibitors in each city get together a most powerful chain so that capital will not consider the picture theatre field "Soft."

Each separate exhibitor fighting against a chain *is* "Soft" but 5,000 theatres in one circuit will not be "soft" competition.

We foresaw these conditions two years ago and that was one of the reasons United was formed.

The best way for exhibitors to unite is through United — and do it so quickly — that Big Capital will be scared away *before* it starts—*afterwards* it will be too late.

Capital is always "scary," always looking for easy things, not looking for trouble. NOW is the time for you, Mr. Independent Exhibitor, to MAKE UNITED BIG ENOUGH TO PROTECT YOU; all that is required to safeguard your investment and your future profits is to join United and be a member of THE LARGEST THEATRE CIRCUIT IN THE WORLD.

ONE FOR ALL—ALL FOR ONE

Should Be Liked on Account Of Its Romantic Qualities And The Acting Of the Star

Gladys Leslie in
"A STITCH IN TIME"
Vitagraph

DIRECTOR ..... Ralph Ince
AUTHORS ..... Oliver Bailey and Lottie Meaney
SCENARIO BY ..... Edward Montayne
CAMERAMAN ..... Jules Cronjager
AS A WHOLE .....Appealing love story in which the piquant Vitagraph star appears to advantage.
STORY .....Runs along conventional lines in showing how an artist comes to realize the true worth of an illiterate little girl; plot is amplified by intelligent treatment.
DIRECTION .....Makes scenes appear natural and keeps acting in convincing vein.
PHOTOGRAPHY ..... Good all through
LIGHTINGS .....Always satisfactory in bringing out the expressions of the players.
CAMERA WORK .....Up to the requisite standard
STAR ..... Has an opportunity to reveal her pleasing personality as the daughter of an Irish caretaker.
SUPPORT .....Eugene Strong is convincing as leading man; Agnes Ayers suits role of society girl.
EXTERIORS ..... Don't figure much
INTERIORS .....Furnished in good taste
DETAIL .....The director used close-ups liberally in order to place characters on intimate terms with the audience.
CHARACTER OF STORY .....Pleasing romance
LENGTH OF PRODUCTION .....About 5,000 feet

Probably not many folks will recall "A Stitch in Time" as a stage play, but that need in no way lessen their enjoyment of this decidedly pretty love story, in which Gladys Leslie has a character admirably suited to her personality. The picture is not pretentious, in that a simple heart interest narrative is unfolded in a conventional way. Nonetheless it strikes me as having considerably more appeal for the average fan crowd than the customary love story as interpreted on the screen.

Miss Leslie is peculiarly gifted to provide a sympathetic portrayal of a little girl such as Phoebe-Ann, who, by reason of her goodness of heart and innate cleverness, turns out to be the inspiration and the salvation of a wealthy young bachelor, who has determined to mould his career along artistic lines. The young Vitagraph star seems to be developing considerably as an actress. With each picture she indicates a broadening in her method of conveying emotion.

Although there is no call for any great depth of expression in the interpretation of the heroine in this story, there are moments when the part demands a display of feeling which Miss Leslie realizes to good purpose. In addition to her performance, which is certain to be liked, audiences will find interest in following the portrayal of Eugene Strong as the artist, Agnes Ayres as the society girl, who is ready to marry him on account of his wealth, realizing that there is no love between them, and Earl Schenk, who makes a sufficiently smooth and ingratiating philanderer.

The atmosphere of the story is not unlike that which is frequently found in tales dealing with artistic and society life, scenes alternating between a conventionally correct home of a wealthy family, and what is supposed to be a Washington Square studio, although it, too, is furnished on an expensive scale.

Against the wishes of his father, Eugene Strong, persists in painting pictures that do not sell, also in spending his nights in riotous living, producing a mental condition that is scarcely conducive to successful work. One day his caretaker is sick and sends her daughter, Phoebe-Ann in her place. Phoebe immediately takes a fancy to the handsome young bachelor and with true feminine intuition, supplemented by information supplied by the butler gathers that he is on the wrong track if he wants to make good, independent of his wealthy father.

Although Eugene does not realize it at the time, Phoebe is the cause of his dropping his sporty friends and concentrating on work, moreover, without his knowledge, she sells one of his paintings which brings in a much needed check. The outcome is not difficult to imagine, with the ignorant little girl blossoming into a radiant young woman, who is instrumental in disclosing the unfaithfulness of Eugene's society fiancee. Ordinary as this plot may appear in a brief summary, it is consistently entertaining by reason of the acting and a production which is adequate in all departments.

In the cast are Charles Walton, Cecil Chichester, Charles Stevenson and Julia Swayne Gordon.

Acceptable As A Program Release, Especially For A Matinee Crowd

Box Office Analysis for the Exhibitor

Here is a simple love story that rings true and may be counted upon to reach the sympathies of many folks in your audience. As program pictures go, "A Stitch in Time" seems to be a safe bet for a single day's booking, in neighborhood theaters more particularly than in downtown houses where sensational material is apt to be in demand.

By this time you know about where Gladys Leslie stands among the stars you are accustomed to presenting. Perhaps you have found that she draws especially well at matinees, in which case you may arrange to show "A Stitch in Time" on a day that you consider most suitable for appealing to an afternoon patronage. Women and children are certain to respond to the sympathetic qualities of Miss Leslie's personality and they will find this picture on a par with films in which she has appeared recently.

There is no cause for any great advertising splurge, for the production has nothing on which to base extraordinary promises. Rather follow your customary method of exploitation, working to get a family trade on the claim that you have an entirely wholesome subject, entertaining to youngsters as well as adults.

For those who follow pictures closely and are acquainted with the reputation of the Inces as directors, it may mean something to know that this was made by Ralph Ince. Also, it would be wise to include in your announcements a reference to the story being an adaptation of the stage play, "A Stitch in Time", even if most of your folks are unfamiliar with the original.

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As Director, Author And Star, Bill Hart Puts Over A Stirring Drama

William S. Hart in
"THE MONEY CORRAL"
Artcraft

DIRECTOR ..... William S. Hart
AUTHOR ..... William S. Hart
CAMERAMAN ..... Joe August
AS A WHOLE ..... Hart wears his sombrero again and puts over a thrilling picture.
STORY .....Moves from the western plains to Chicago where the cowboy rounds up a gang of crooks.
DIRECTION .....Hart knows how to handle others as well as himself in registering dramatic action.
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Particularly good in sequences dealing with attempted bank robbery at night.
CAMERA WORK .....Composition of scenes first rate; shots of crowd at rodeo taken from an effective variety of angles.
STAR .....Sure to delight his admirers in a virile characterization.
SUPPORT ..... Jane Novak satisfactory in small part; Herschel Mayall good type for crooked bank manager.
EXTERIORS ..... Always the right thing, whether action is laid in the far west or in Chicago.
INTERIORS ..... Provide suitable background
DETAIL ..... Titles are kept in character; careful editing has removed everything superfluous to the story, which hits the high spots all through.
CHARACTER OF STORY ..... Drama with a few touches of sentiment.
LENGTH OF PRODUCTION ..... 5,192 feet

Bill Hart is up to his old stunts in this picture, after a brief interlude in which he played the convict in "The Poppy Girl's Husband." He has taken his familiar sombrero down from the shelf and reapppears as the all efficient cowboy who is able to make a complete job of anything he tackles, whether it be shooting at a rodeo or rounding up a slick gang of crooks in Chicago.

"The Money Corral" is a typical Bill Hart picture and one of the best of the productions that this star has put out. It has action galore, atmosphere in plenty and a really appealing touch of sentiment in some of the situations as they are developed between the cowboy hero and Jane Novak. In addition to playing a character that figures in practically all of the scenes, Hart is credited with having written and directed the story, assisted by Lambert Hillyer.

Here, as in other productions from the same source, it is apparent that the film was considered carefully in every detail, in order to get a photoplay not only correct in atmosphere, but one that moves with a snap and force right from the opening scenes and never permit the interest to wander. Worth mentioning because they are invariably made to play a large part in strengthening the characterizations in Hart's films are the titles, always introduced at the proper moment to drive home a dramatic point and phrased in language natural to the people depicted on the screen.

The fascination of the opening scenes in "The Money Corral" is irresistible for those who fancy portrayals of western life. Bill throws up his job on a ranch because the boss objects to his attending a rodeo where he wants to match his skill as a sharpshooter against that of other marksmen in the state. After this brief introduction, they swing into decidedly realistic scenes of a rodeo, and it sure does look like the real thing, with a big crowd in attendance and the cattle men in competition.

Hart gives such a convincing illustration of his superiority as a marksman that he is offered a chance to go to Chicago by the president of a railroad who needs a fearless watchman to look after his property, which is being systematically robbed by mysterious thieves. At first, Bill doesn't want the job, but he changes his mind when he sees Jane Novak, a relative of Winter Hall's, the railroad president.

Quite a bit is made of the scenes consequent upon Hart's decision to visit the western metropolis, and his experiences, social and otherwise, after he arrives there and is introduced to society. But the really dramatic and exciting action in the picture develops a little later, when Bill proceeds to carry through his job as watchman, despite notes warning him that it will cost him his life.

The picture is particularly well developed through these rapid action sequences, resulting in Hart getting the best of the gang that tries ineffectually to trap him. There is no let down in the action, until the conclusion is reached with the cowboy setting out for a Montana home with Jane Novak as his bride. Besides those already mentioned, the cast includes Rhea Mitchell and Patricia Palmer.

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Let Folks Know That Bill Is Back As A Cowboy. The Picture Is Sure To Please

Box Office Analysis for the Exhibitor

William S. Hart in

"THE MONEY CORRAL"

Artcraft

Bill Hart's last picture no doubt was somewhat of an experiment, because it was hard to tell how fans would receive their cowboy hero when he shifted to a different sort of characterization. Here he is back in a familiar guise, offering a drama of action and sentiment that in every way is in accord with what folks have been led to expect.

There is no danger of overestimating the qualities of "The Money Corral", which from a production angle is a masterpiece of its kind. I happened to see it run at the Rialto when even standing room was at a premium and it was apparent that the audience was intensely interested right through the unfolding of the five reels. When a picture of this stamp goes so well on Broadway, there can be little doubt about its success in other communities where Hart is even a greater favorite.

The melodramatic phases of the story, concerning the roundup of the gang of crooks, figure largely; but I would not lose sight of the earlier scenes introducing in a spectacular way the happenings at the rodeo. Try to select your exploitation paper so that it will bring out both of these elements in the picture, and let your patrons know that Bill continues to be the cowboy that they have learned to admire.

It is hardly necessary to waste newspaper space on mentioning other Hart productions, because everyone knows what he has done; nor does the story call for a detailed summary; rather concentrate on boosting the merits of the picture, mentioning the cast which is notably good. Jane Novak, in particular, has enough friends to make her name count in connection with a production.

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Mixture of Romance And Adventure In Western Setting. Should Satisfy

Billie Rhodes in

"THE LOVE CALL"

National Film, Prd.—Robertson Cole-Exhibitors Mutual

DIRECTOR ..... Louis W. Chaudet
ART DIRECTOR ..... Martin J. Doner
AUTHOR ..... Marjory Benton Cooke
SCENARIO BY ..... E. M. Ingleton
CAMERAMAN ..... Ross Fisher
AS A WHOLE ..... Nothing exceptional, but should get by as an average western story
STORY ..... Loosely constructed at times, although the plot leads to some effective situations.
DIRECTION .....Gives animation to crowd scenes and affords the star every opportunity to register.
PHOTOGRAPHY ..... Generally very fair
LIGHTINGS ..... Few attempts at unusual effects.
CAMERA WORK ..... Some good long shots; interiors might have been taken from a greater variety of angles.
STAR ..... Appears attractive in character of rough little girl known as "the kid"; demands for exceptional acting are few.
SUPPPORT ..... Actors suit western types
EXTERIORS ..... Carry the atmosphere to be expected in scenes representing a sheep ranch.
INTERIORS ..... Conventional
DETAIL ..... Little to cause comment
CHARACTER OF STORY ..... Harmless mixture of adventure and romance.
LENGTH OF PRODUCTION .....About 4,800 feet

As a vehicle for Billie Rhodes, who is equally attractive whether she is seen in fashionable gowns, or in the simple garb of a western girl such as she interprets in this instance, "The Love Call" does very well. At times the story seems a trifle too loosely constructed, introducing characters that bid fair to take a conspicuous place in the action and then are dropped, but this need not materially detract from the interest aroused by the situations in which Miss Rhodes figures, as she fights her way through adverse circumstances.

The atmosphere of a western sheep ranch is convincingly suggested in the locations that form a background for much of the action. Likewise, it is to the advantage of the production that the director was fortunate in his selection of types for characters in the community where we first meet Billie Rhodes as the daughter of a rough character, a former sailor who spends most of his time getting drunk and bragging about his exploits on the sea.

Save for a certain kindly interest in his daughter, who, he determines shall have an "eddication" whatever else is lacking in her life, there are no redeeming qualities in the character of "The Mate." He enters into a drunken brawl, is shot and avenged by the faithful girl who "gets" the man that ended the career of her worthless parent. Still loyal to his memory, "The Kid" sets out to fulfill his ambition for her by acquiring an "eddication," vague as she is about the proper course to follow in attaining it. Thus far her literary attainments have been confined to an ability to read the lettering over saloon doors.

Mounting her pony, she sets out for the unknown and is guided by good fortune, always such a faithful ally of scenario writers, into the companionship of a trustworthy adventurer, who, just for the novelty of the experience, has become a sheep-herder. Their meeting is brought about by means of a quite sensational rescue scene, in which the sheep-herder saves the girl's life and then provides shelter for her in his cabin.

Billie soon falls in love with her protector, but there still lives her ambition to get an education, because it was the wish of her father. Bidding a fond farewell to her lover, "The Kid" once more mounts her pony and heads for the state university, located somewhere across the hills.

At this point the scenario writer allowed himself considerable latitude for the sake of bringing about situations. When Billie rides into town she is met by a cowboy who accompanies her to the university and proceeds to become ugly when the president tells the girl that she is not prepared to enter the school. They even cause the cowboy to beat up the unoffending university executive, who is unsuccessfully defended by a crowd of students. These scenes may get a few laughs, but they sure do go beyond the bounds of reason.

Having served his purpose in the story, the cowboy is forgotten. A school is found for Billie, but after a brief experience, she abandons her "eddication" ambition and goes back to the sheep-herder who has patiently awaited her return. In the cast are Art Hoxen, William Dyer, T. Lloyd Whitlock and Harry T. Devere.

Count On The Star To Draw Business. Give Her A Chance To Make New Friends

Box Office Analysis for the Exhibitor.

Don't bank on this as anything extraordinary, although it has some good points and may be carried through as a box office success. If the film is coming your way, there is no need to worry about its causing a kick from your crowd, so I would run it without, however, making big promises on its behalf.

Possibly Billie Rhodes has not been seen frequently enough at your theater to give her a following among your fans, therefore I would make a point of mentioning her recent pictures, among them, "The Girl of My Dreams", "Hoop-La", "The Lamb and the Lion", then going on to announce that in "The Love Call" the little star has a story of the west giving her a chance to show her art at its best.

Most of the paper prepared in connection with this picture brings out the western atmosphere which is pronounced throughout the production. I certainly would do everything possible to build up the following of Miss Rhodes, who is an accomplished and pretty little actress and deserves every chance to make new friends. Give her individual portraits a conspicuous place in your lobby.

"The Love Call" is an adaptation of a novel by Marjory Benton Cooke, a fact which it might be well to mention in connection with a brief synopsis of the plot, giving enough of the fundamentals of the story to let folks know that it is a romance of the plains in which love and adventure figure largely.

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One Of The Finest Pictures In Which Star Has Appeared. Story And Treatment Excellent

Elsie Ferguson in

"EYES OF THE SOUL"

Artcraft

DIRECTOR ..... Emile Chautard
AUTHOR ..... George Weston
SCENARIO BY ..... Eve Unsell
CAMERAMAN ..... Jacques Bizuel
AS A WHOLE ..... Remarkably appealing romance, produced in a sympathetic manner and beautifully acted.
STORY .....Adaptation of "The Salt of the Earth," a Saturday Evening Post story.
DIRECTION .....Realizes every chance for an expression of sentiment, but never permits the situations to become maudlin.
PHOTOGRAPHY ..... Very fine all through
LIGHTINGS .....Give soft atmosphere to the scenes that always harmonize with the story.
CAMERA WORK ..... Nothing wrong
STAR .....Seldom has had a better chance to display the delicacy of her art in interpreting a sympathetic character.
SUPPORT .....Wyndham Standing, as the blind soldier, shares honors with the star; others all that the action needs.
EXTERIORS ..... Suffice
INTERIORS .....Many of them attractive
DETAIL .....Titles help a lot in enforcing the romantic passages between Miss Ferguson and her soldier lover; children occasionally used to advantage.
CHARACTER OF STORY ..... Truly appealing love story with tragedy of war as the basis of the theme.
LENGTH OF PRODUCTION.....4,749 feet

Not many photoplay stories justify the term "beautiful," in the conception of life, feeling and self-sacrificing love which they suggest. Here, however, is a really beautiful romance, a tragic aftermath of the war that points the way to hope and courage for those who have suffered a great affliction. It suggests that "The Eyes of the Soul" may see farther and deeper than a more physical vision, and that through the perception of the soul, lasting happiness may be reached.

The picture is so well done in every way that one never misses the lack of rapid action. Rather we have an engrossing portrayal of the birth and growth of a spiritual romance between two people, drawn together by a unity of feeling, although their paths in life appear widely dissimilar. Miss Ferguson has given many excellent performances on the screen, but it is a long time since she has had a character so winning and so well calculated to bring out the softer moods of the actress' art, as that of Gloria Swan, a cabaret dancer.

She is simple, unaffected and delightfully human in expressing the nature of the girl whose heart remains unsullied. We are led to suppose that Gloria is not especially brilliant, no more does she enjoy the life at the Palm Garden and like many other young women in similar circumstances, she dreams of a change that will mean ease and luxury.

Among her admirers are the press agent of the show, who dispenses a worldly philosophy, and a wealthy judge who tries to persuade Gloria to marry him, even if there is a considerable disparity in their ages. Because the judge is kind, and because such a marriage seems to present the best solution of life, Gloria is induced to accept the proposal. This is the way matters stand when Fate brings Wyndham Standing, a soldier blinded in the war, into her life.

She is driving through the park with the judge when they almost run down the blind man. Wyndham's pitiable plight appeals irresistibly to Gloria. It arouses the mother instinct to assist the helpless, and the woman's instinct that responds to the indomitable bravery of a man who faces a life of darkness without complaint.

This meeting is the beginning of a friendship which grows closer and closer, one that is indicated in the action on the screen by many delicate and significant scenes that actually make clear the emotions through which the two characters are passing. Wyndham has only three hundred dollars left, and nobody to turn to after that is gone. Gloria recalls a song, one of the soldier's own compositions which he has sung for her. It happens that something of a heart interest nature is needed for the show in which she is appearing at the Palm Garden. She introduces Wyndham's ballad and is instrumental in having it published.

In this way, the living problem of the man is partially solved; but naturally Gloria will not be satisfied until he marries her, which he hesitates to do, feeling that he would be too great a handicap. Very fine indeed are the closing passages, showing how Miss Ferguson ,with true feminine adroitness, overcomes the opposition of his conscience. In the cast are George Backus, J. Flanigan and G. Durpee.

You Can't Go Wrong On This. Advertise In A Dignified Way

Box Office Analysis for the Exhibitor.

By all means get this and boost it without reservation, because it is the kind of story that is good at any time, but particularly so just now when wounded soldiers are returning and many families are feeling the tragedy that follows in the wake of war. Very few photoplays of recent issue have the genuine heart appeal found in "Eyes of the Soul," and especially for a neighborhood house clientele, it comes pretty close to being an ideal production.

It is always worth while to call attention to the original source of a story taken from the Saturday Evening Post, and in this instance the advertising value of referring to a printed narrative is particularly apparent. Under the title of "The Salt of the Earth," George Weston wrote a study of character which is still fresh in the minds of many readers, who surely will be interested in seeing how the subject comes through on the screen.

You might make something of the stage atmosphere, which figures in a number of the scenes, and promise your folks that Miss Ferguson never appeared more beautiful than in the character of the cabaret dancer. Wyndham Standing occupies such a prominent place in the story and plays the blind soldier with such conviction that he deserves conspicuous mention.

All of your advertising in connection with "Eyes of the Soul" should be devised along dignified lines, in accord with the reputation of the star, whose hold on stage patrons is considerable, and because it is a picture that does not harmonize with sensationalism.

SELECT SP PICTURES

A profitable attraction for every class of house

"RULING PASSIONS"

A Select Special with

Julia Dean & Edwin Arden

Written and Directed by

Abraham S. Schomer

Author of "To-day," "The Yellow Passport," "The Inner Man," Etc.

True Characterizations Help To Make Story of New York's East Side Worth While

Madge Kennedy in
"DAUGHTER OF MINE"
Goldwyn

DIRECTOR ..... Clarence G. Badger
AUTHOR ..... Hugo Ballin
CAMERAMAN ..... Marcel Le Picard
AS A WHOLE .....Some excellent characterization of Jewish types and interesting situations arising out of the proposed marriage of a Jewess and a Christian.
STORY .....At its best in portraying racial prejudices; sequences dealing with fantastic novel supposed to have been written by one of the characters are less impressive.
DIRECTION .....Very good in getting a convincing atmosphere for a Jewish home and in making the characters seem genuine.
PHOTOGRAPHY ..... First rate
LIGHTINGS .....Satisfactory without being anything out of the ordinary.
CAMERA WORK .....Up to requirements
STAR .....Should be liked in role of girl who remains faithful to her love for the youth from whom she has been parted.
SUPPORT .....Tully Marshall gives a remarkably true interpretation of an orthodox Jew, who objects to having a Christian for his son-in-law.
EXTERIORS .....Scenes in crowded neighborhood of New York are genuine.
INTERIORS ..... Always seem correct
DETAIL .....Incongruities are avoided
CHARACTER OF STORY .....Won't offend, even if the theme does suggest a social problem.
LENGTH OF PRODUCTION.....4,680 feet

For a time, at least, the human qualities in this story are decidedly strong, and it seems something of a pity that the theme, as presented in early sequences, should not have been carried through in a more serious manner without resorting to a reel or so of mere fanciful fiction which has little bearing on the plot.

The good qualities of the picture, however, in characterization and in the atmospheric production supplied by Director Clarence G. Badger, are enough to compensate for a few artificialities which may be passed as unobjectionable. Madge Kennedy is very attractive, indeed, as the romantic young daughter of an orthodox Jewish tailor, who feels that it would be a tragedy for her to marry a man of a different faith. It is the old situation of New York as a melting pot, in which the new generation is led from the faith of the old and moulds for itself a different life, guided by natural instincts and free from traditional prejudices.

Probably somewhat the same problem as that facing Madge and her uncompromising parent has been met in many families, and there is no exaggeration in the characters of the daughter and the father. Appealing as is the performance given by Miss Kennedy, there is nothing in the production more strikingly artistic than the portrayal offered by Tully Marshall as Papa Mendelsohn. His makeup is so convincing that he might have stepped out of an East side shop, and his mannerisms are true to Jewish characteristics.

He notices that Madge is interested in John Bowers, an Irish youth with poetic ambitions far from a realization. The father remonstrates with the daughter, pointing out how impossible their marriage would be and urging her to break off the friendship. Being an obedient daughter Madge obeys, and John passes out of her life for many months, during which the girl is employed as private secretary to the proprietor of a book publishing establishment.

Still longing for a meeting with John, Madge thinks up a scheme by which she may reach him. Remembering one of his stories which she had typed in part, she writes it over again, takes it to the publisher and requests that he advertise for the unknown author,who may supply the ending. It is this story, a part of which is presented on the screen, that changes the tone of the production from realism to fantasy, until they swing back into the main plot, showing how the girl's plan works out as anticipated.

Bowers, when he is nearly down and out, reads the advertisement for the author of his tale, visits the publishing house and is reunited with Madge, this time the father removing his objections to their marriage. Some laughs are realized in the picture, such as when a Hebrew marriage broker appears with an assortment of pictures of eligible husbands, one of whom the father hopes may replace the young Irishman. But more than anything else, the human quality of the story will carry it through. John Bowers is well suited to the character of the struggling young author, whereas others in the cast include Arthur Carew and Abraham Schwartz.

The Theme Is Serious, But You Don't Need To Worry About Its Giving Offense

Box Office Analysis for the Exhibitor.

Because the interesting theme in this picture is handled in a way that won't give offense, "Daughter of Mine" looks like a safe proposition for theaters in any neighborhood. No class or sect is ridiculed and Jews are quite as likely to find enjoyment in following the story as any one else. Needless to say, this is an important factor in considering the film as a subject for general distribution.

It is some time since Madge Kennedy has had a vehicle more genuinely worth while in itself and one that gives her a chance to appear to such advantage. I certainly would play this up as being one of the strongest productions that Goldwyn has provided for the appealing star, and urge your folks not to miss seeing how sympathetically she portrays the girl of the Ghetto.

Treat it as a study of city life which gives a true depiction of New York as it is found on the East side, where people of various races are learning to readjust themselves that all may become just plain Americans. After you have done all that you can in publicizing the star and emphasizing the nature of the story, I would lay some stress on Tully Marshall's supplying a remarkably artistic piece of screen portraiture.

For catchlines try something like this: "Do you believe that love is stronger than racial tradition adhered to through generations? See how the question is answered in 'Daughter of Mine,' a story of New York's Ghetto, starring Madge Kennedy," or "If you don't believe that each new generation is independent and marks out its own course in life, see Madge Kennedy in 'Daughter of Mine'."

Grind Show Policy System All Wrong To-day

(*Continued from page 2*)

very decided variance in the business done according to the attraction being shown. The thought that holding a picture two or three weeks instead of one, is going to get anyone out of the habit of coming to a certain theater is a joke, because it is A. B. C. to understand that if you can play to big business with a special production for three weeks, that you are bringing that many new people into your theater so that when you announce the next attraction you have added just that many additional regulars to your own clientele. The most appalling thought of the old time system of distribution has been that such a very small percentage of the possible interested fans have been able to see particularly good films.

I don't care whether your past policy has been to change every day, twice a week, three times a week or once week. I insist to you that from now on if you want to succeed in a big way and make it possible for the producers to continue to carry out their present intention of booking everything open market, individual pictures on their own merit, that you must select attractions on a merit basis and play them to the limit.

In many towns of five thousand in the past year, there have been scores of cases where special films were held for a week and played to tremendous business. Recently we have had many instances where film theaters have run special attractions several weeks to capacity. Why in the name of common sense should any manager want to change every week with good business one week and terrible business the next, when he can book a big special film for a run and do capacity regularly.

If anyone wants to state that there will not be enough big films to fill the demand, it only indicates that that person has a scarcity of brain cells, because it is history that scores of good pictures couldn't break in last year and once the runs tested on merit are started generally over the country, the number of pictures needed to fill the houses will be so decidedly decreased that we will again have an over-production, with never any danger of a scarcity of production.

To say that there will not be enough good pictures is just like saying to a man who wants to start a clothing, hat, or shoe store, that he is foolish to undertake such an enterprise because he will never be able to buy enough product to supply his store. Supply and demand, when it is based on the possibility of distribution on merit, has never in the history of the world been known to result in shortage of supply.

Make up your mind right now to be a showman and run your theater on showman principles. Believe me, if you don't, you will find some other fellow who has brains enough to do it, taking your business and controlling it before another year has past.

Wid Gunning

"Wid's Daily" is demonstrating daily that it covers the entire film trade daily.

Some say five trade papers—we SHOUT the fact that five is more than a plentiful sufficiency.

LOST NEGATIVE FOUND!
$50,000 PICTURE
A LADY BELLHOP'S SECRET
NOW READY FOR RELEASE
FOX SUNSHINE COMEDIES
FOX
FILM CORPORATION

These alive Exhibitors have booked

NAZIMOVA

in

The RED LANTERN

for runs

RIVOLI, *New York*, 1 week - RIALTO, *De Moines*, 2 weeks - LIBERTY, *Kansas City*, 2 weeks - ALHAMBRA, *Toledo*, 1 week - CALIFORNIA, *Los Angeles*, 1 week - MADISON, *Detroit*, 1 week - MILES - REGENT, *Detroit*, 1 week - PLAZA, *San Diego*, 2 weeks - BRANDEIS, *Omaha*, 1 week - TOM MOORE's Theatre, *Washington*, 1 week - MERRILL, *Milwaukee*, 2 weeks - EL PASO; 1 week - DALLAS, 1 week - HOUSTON, 1 week - BOSTON, *Chicago*, 2 weeks - SAVOY, *Chicago*, 1 week - RIVIERA, *Chicago* 1 week - IRVING PARK, *Chicago*, 1 week - MIRROR, *Moline*, 1 week - ZIEGFIELD, *Chicago*, 2 weeks - LIBERTY, *Pittsburg*, 1 week - STANLEY, *Philadelphia*, 1 week - PRINCESS, *Springfield*, 1 week - MAJESTIC, *Jackson*, 1 week - AMERICAN, *Terre Haute*, 1 week - ORPHEUM, *Galesburg*, 1 week - WOODLAWN, *Chicago*, 1 week - DAYTON, 1 week ELITE, *Kalamazoo*, 1 week - NEW GARRICK, *Minneapolis*, 1 week - NEW GARRICK, *St. Paul*, 1 week - REX, *Duluth*, 1 week - STRAND, *Syracuse*, 1 week - GRAND, *Madison*, 1 week - MAJESTIC, *Kenosha*, 1 week and others pouring in -

The above will increase their runs and repeat!

METRO PICTURES CORPORATION -

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 32 Sunday, May 4, 1919 Price 25 cents

Mary Pickford and her mother-manager

All honor to the Mary Pickford Company!

"Daddy Long Legs" will show the difference between "First National" Pickfords and those the famous Star has already made.

"Daddy Long Legs" is a great vindication of our policy, which is to allow responsible star-producers free reign and make them responsible to the public alone for their product.

Congratulations to Marshall Neilan *the* Director

and to Charles Rosher *the* Photographer

FIRST NATIONAL EXHIBITORS CIRCUIT

Thos. H. Ince Presents

WILLIAM S. HART

in

"The Money Corral"

An ARTCRAFT Picture

Written and Directed by Lambert Hillyer and William S. Hart
Photographed by Joe August — Supervised by Thomas H. Ince

"A FLOCK of punches," says *Variety*. "Plausible as well as pleasing," says the New York *Post*. "Good entertainment, Hart at his best," says the New York *Times*. "New and interesting angle in a Hart picture," says the New York *Telegraph*. "Suspense, love-interest, exciting and admirably pictured," says the *Moving Picture World*.

Everyone will like this new William S. Hart Artcraft picture.

It's Hart at his best in the kind of part he loves to play.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. NO. 32. Sunday May 4, 1919. Price 25c

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News of the Week in Headlines

Monday

Henry Lehrmann to release twelve two-reelers a year through First National.

Exchange men from all over the country report business conditions as excellent.

National Association planning to prevent censorship by working closer to the National Board of Review and to censor productions. Will refuse exhibitors' productions if they show film which Nat. Asso. condemn.

Robertson-Cole acquire three Beatriz Mitchelena productions.

Tuesday

First National contracts for six productions from Constance Talmadge.

Petition in bankrutcy filed against General Film Co.

Hobart Henley to produce independently for release through Independent Sales Corp.

African Film Productions, Ltd. to produce all of Sir H. Rider Haggard's works.

Illinois exhibitors meet in Chicago. To oppose censorship and other bills.

Willard C. Patterson, Atlanta, elected president of Southeastern Managers Association.

Gerald Bacon Prod. to be released through Independent Sales Corp.

Wednesday

Charles Pathe arrives from France.

Famous Players announce they have secured "Peg O'My Heart" in which Wanda Hawley will appear.

Reginald Barker to produce independently upon expiration of his Goldwyn contract in June.

Lewis J. Selznick withdraws legal action against Constance Talmadge. Sought to enjoin her for violation of contract.

David P. Howells says large companies are dumping their product in France.

Thursday

Alma Rubens productions to be released through Pathe.

Herman J. Brown organizes circuit in Idaho.

Griffith repertoire season to open at George M. Cohan theater May 12.

B. S. Moss to open million dollar house in Bronx.

Friday.

Chester Conklin leaves Sennett for Fox.

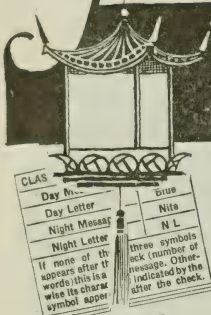
Priscilla Dean reported very ill in Los Angeles.

Hodkinson to distribute "Benjamin B. Hampton Prod." the works of Stuart Edward White, Winston Churchill and Emerson Hough.

Saturday

William A. Brady sails for two months' stay abroad.

First from the Exhibitors on NAZIMOVA in The RED LANTERN



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1919 APR 27 AM 2 34

RECEIVED AT

R 12 CH 56 3 EXTRA NL BH CHICAGO ILL APR 26

R A ROWLAND

PRES METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

RECEIPTS AT ZIEGFELD THEATRE TODAY MORE THAN DOUBLE ANY ATTRACTION EVER SHOWN HERE BEFORE THE RED LANTERN WITH NAZIMOVA PROCLAIMED BY PUBLIC AND PRESS OF CHICAGO THE GREATEST AND MOST ARTISTIC PICTURE EVER SHOWN HAVE ARRANGED FOR SECOND WEEK CONGRATULATIONS TO METRO AND NAZIMOVA IT IS A GREAT MASTERPIECE

ZIEGFELD THEATRE LINICK JACOBY ENTP.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS	SYMBOL
Day Message	Blue
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Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1919 APR 25 AM 6 48

RECEIVED AT

S7

RICHARD A ROWLAND MILWAUKEE WIS APR 24

891

METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK

MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

Only the Stuff That's Read—Does Any Good

There's been quite some little discussion lately about trade paper advertising—especially since First National declared their intention to cut out all the publications except those devoted exclusively to the films.

We love these discussions because it helps to register with the mahogany desk executives in New York the fact that real exhibitors—the ones who count—do think about advertising waste.

Always we have contended that too much money has been spent on trade paper advertising and too little on truly intelligent local newspaper exploitation and real personal service to the exhibitor.

We believe emphatically that an advertiser should buy enough space **where it will be read** and tell his story, and should understand psychology well enough to know that "publicity" given as a bait in getting advertising doesn't do him any good.

Wid's Daily has opened their eyes in the film industry. We have succeeded wonderfully on the policy of selling advertising space on merit without printing any publicity hokum.

Any one who has news can get it in Wid's whether he advertises or not but we don't print it as the press agent writes it—as a matter of fact we have an efficient news gathering staff that attempts to gather and boil the news as it happens without waiting for the publicity departments and as a result we generally print the news before the regular old style publicity carbon copies are sent out.

Most of the companies have come to approve decidedly of the new era realizing that a **paragraph that is read** is much better than **a column that is passed up** because it has the earmarks of publicity hokum.

It's the stuff that's read that counts!

We don't have to yell about the fact that Wid's Daily is **read**—Everyone knows that!

What you fellows who run theatres and eventually pay for all wastage must do is keep hammering to the men who handle the New York bank rolls about the foolishness of spending money on what is **not read!**

Help the big executives to realize that they can get what they want if they go after it.

Duplicated advertising is wasteful!

The printing of bunk publicity that is never read is wasteful!

Let's get more efficiency in the industry!

Advise them to spend their excess money in helping you in a practical way with exploitation expenditure and personal service in your own community!

Keep working on it boys!

Do your share!

Write some letters!

You've accomplished open market and better films for longer runs—Your letters to executives killed the old program!

You can get anything that is right by going after it!

Go to it!

Wid Gunning

Get Right With Your Job!

That funny little old ill wind that there's been so much talk about—well, by heck, the old beggar does step in ever so often and slip something to somebody.

Like a little booze now and then?—Yes?—It has been whispered to me along the circuit that some of you care for the stuff that is supposed to cheer a bit—And now they're done goin' to take it all away from us this summer—Tough?—Yes—But look for little ol' ill wind—What's it goin' to do to your box office?

Boys—this Prohibition stuff is going to bring lots of loose money to pictures and it's a good time right now to commence thinking about it.

Already this year has proved to be the most prosperous the film industry has ever seen. Exchanges are rolling in phenomenal receipts and the real showmen are cleaning up.

Now—I ask you—there's it—Are you a real showman?

This season is going to bring us many things we have been pleading for lo, these many years—and these good things are coming just when you who are real fellows can cash in on them to the fullest. Are you prepared?—If not—why not?

The dreams of years are about to be realized—open market, longer runs, better pictures well directed rather than star specials—an' everything—Can you step up and cash in—If you can't—better sell out and let a better man go to it—because if you don't sell the better man will probably come along and go to it anyway and then you won't have anything to sell.

There has been a really surprising amount of comment about my recent estimate of the 100 per cent. exhibitor as 40 per cent. for ability to pick pictures, 40 per cent. for ability to advertise and exploit and 20 per cent. for presentation. Many real showman have written in to agree although several insisted that house management called for about half of the 20 per cent. for presentation.

Well, I meant general house management to be included in with presentation, my point being that in the future house management and presentation such as won Rothapfel his reputation would be decidedly of minor consideration as against judgment in booking and exploitation.

The manner in which all the real producers are approaching the making of specials indicates conclusively that they have finally been awakened to the fact that they can get big rentals and long runs on real films and still keep the good will of the exhibitors.

I am sure that no exhibitor anywhere is going to kick if the rental asked for a film is very high providing he is asked to take it or leave it on the merits of that film alone.

We may have some exciting times with certain wild fellows paying tremendous and seemingly impossible rentals but that's all going to work out.

The fellow who pays too much too often will just go broke—the same as he does in any business.

The intelligent showman who knows his business will know when to buy at a big figure and when to lay off.

But—and that's my point—in the coming year—buying films for exhibition is going to come into the commanding position of supreme importance.

Then I want to call your attention to the well established and proven fact that thousands of exhibitors and exchangemen have been startled to observe in the past two years—that when an exhibitor did pay a big rental he invariably made more net profit—**Because he got busy and put the picture over**—There you have it—the importance of exploitation.

In other words, with all the big producing companies swinging to an absolutely open market with each film sold individually, there will be higher rentals, better exploitation, more net for the exhibitor and because of the increased revenue to the producer, better films. Because he must make better films in order to sell them to advantage when they are booked individually on merit.

Truly, boys, it's going to be a great year. The war's over, the country's prosperous, the prohibition thing is going to throw new millions to the box offices, and if you are really a showman—your fortune awaits.

Ask yourself some real questions. Check up a bit and find out just how good you are—and be honest about it, and, say—if you're not confident of being able to hold your own I want to advise you to go hire some 100 per cent. help or sell your old show shop.

It's going to be a great year for the regulars—Are you 100 per cent. regular?—Now, don't kid yourself—Get right with your job!

Wid Gunning

JESSE D. HAMPTON Presents

H. B. WARNER

in

The Man Who Turned White

SUPERIOR PICTURES

SUPERIOR PICTURES

H. B. WARNER in the first of his masterful Jesse D. Hampton productions "The Man Who Turned White."

A picture so gripping and compelling in its story and acting that it is certain to be acknowledged one of the year's best contributions to the silent art.

An extraordinary photoplay that has been staged at enormous expense with a notable cast and unusual in photography.

It is a picture that brings Mr. Warner back to the screen in the most virile and powerful part he has ever played.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Exhibitors Mutual

Star and Edwin Stevens Score in Bright Comedy Skillfully Handled

Dorothy Dalton in
"THE HOMEBREAKER"
Paramount

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....John Lynch
SCENARIO BY.....R. Cecil Smith
CAMERAMAN.....John Stumar
AS A WHOLE.....Comedy romance of business and social life contains some unusual features.
STORY.....Offers a chance for a number of effective situations which are sure to get laughs.
DIRECTION.....Brings out humor of the scenes to the full and still keeps acting in a natural vein.
PHOTOGRAPHY.....First rate
LIGHTINGS.....Nothing to cause special comment.
CAMERA WORK.....Mostly straight stuff
STAR.....Decidedly attractive when she is called upon for a display of vivacity; altogether adds much to the interest of the production.
SUPPORT.....Edwin Stevens stands out in his comedy impersonation of an elderly, conservative business man who assumes the flippancy of youth; Douglas MacLean and others are efficient.
EXTERIORS.....Water scenes and those on the grounds of a country estate help to give the picture atmosphere.
INTERIORS.....Conventionally correct
DETAIL.....Titles are made an important contributing factor to the humor.
CHARACTER OF STORY.....Clean comedy
LENGTH OF PRODUCTION.....About 5,000 feet

EVERY now and again they bring in an unusual situation in the development of this comedy, which is carried across with telling effect by Dorothy Dalton and Edwin Stevens, in particular, and other players to a lesser degree. The idea behind the plot is not particularly novel, but that makes no difference as long as the treatment has the requisite originality which in this instance it assuredly has.

One scene that folks are likely to enjoy, although it has only an incidental bearing on the story, comes in the opening reel after Dorothy Dalton has been introduced as a traveling saleswoman, who is perfectly well able to look out for herself. She is seated in a coach of a western train when "a masher," having been rebuffed in his advances, shares the seat in front with a little country girl. Passing through a dark tunnel the man attempts to kiss the girl, whereupon Dorothy smashes him on the head with her traveling bag.

At the next station, the masher and his woman companion, seated in another part of the car, are dropped off the train and we do not see them again until after a lapse of weeks, when Dorothy has returned to New York and the pair, in a different get-up, are posing as Russian aristocrats and doing about as they please with the son and daughter of the traveling saleswoman's employer.

It is established that Dorothy takes more than a friendly interest in Douglas MacLean, the junior partner of the concern, who is the despair of his father because he pays no attention to business, especially now that he is under the domination of the pseudo count. Edwin Stevens, the conservative father of the pleasure loving Douglas, is at a loss to know what to do, until Dorothy suggests that he give his children a dose of their own medicine by seeming to return to his second childhood.

Some of the best comedy scenes in the picture have to do with Dorothy's education of Stevens in the art of being youthful. They foxtrot together and indulge in various other frivolities, much to the chagrin of the younger members of the household and the two crooks, who fear that Dorothy is going to marry Stevens, thereby getting the fortune which they plan to secure for themselves.

With this as a basis, the story is worked up to a climax in which the thieves rob the house safe and figure to get away on their host's yacht while the other guests are dancing; but here again things go wrong. Stevens and Dorothy happen to board the yacht that they may rest from their exertions and drift out into the bay, neither one of them knowing how to operate the machinery. Dorothy does find the stolen money however, and manages to get ashore for aid while Stevens steers the craft in a circle until another boat comes to his rescue. All of these scenes are made decidedly amusing, prior to a pleasing conclusion when the game is won and Dorothy starts on a real elopment with Douglas, who has been brought to his senses. Frank Leigh and Beverly Travis give satisfactory performances as the two crooks.

Can't Fail To Please a Crowd that Likes Wholesome American Humor

Box Office Analysis for the Exhibitor.

Here is a typically American comedy with a background of business and an atmosphere likely to appeal to folks that like straight wholesome humor, which does not depend upon the old tricks to get laughs. For high class theaters, particularly, this is quite the thing and it should help to increase the popularity of Dorothy Dalton, who has a distinctly likeable character in the person of the resourceful young saleswoman.

Probably it would be well to handle "The Homebreaker" as a comedy of business life, making a point of the fact that the star is seen as a saleswoman who matches her brains against men and altogether gets the best of the argument. Characters of this description have been found popular on the stage in plays such as "Maggie Pepper" and there is no reason why they should not be received with equal favor on the screen when they are acted with the sincerity manifested by Miss Dalton.

Let your patrons know that the star has a role unlike anything in which she has appeared recently, but call their attention to some of her other pictures, such as "Extravagance," "Hard Boiled," "Quicksand," "Green Eyes" and "Tyrant Fear." Edwin Stevens offers such a telling comedy characterization in this that I would give him second prominence to the star.

Catchlines: "Did you ever guess that a sure enough home breaker might be the real means of keeping a family together? See Dorothy Dalton in her most amusing comedy, "The Homebreaker," or "When it comes to a game of wits, who usually gets the better of it, a man or a woman? If you are doubtful, see Dorothy Dalton as 'The Homebreaker.' "

Watch for EVELYN GREELEY
in "Phil-for-Short" *An* **APFEL** *Production*

Universal's Appealing Star Gets S tory Suited to Her Personality

Mary MacLaren in
"THE UNPAINTED WOMAN"
Universal

DIRECTOR.....Tod Browning
AUTHOR.....Sinclair Lewis
SCENARIO BY.....Waldemar Young
CAMERAMAN.....R. Ziegler
AS A WHOLE.....First class production with some natural comedy and moments of pathos sincerely expressed by the star.
STORY.....Advances smoothly in tracing career of a poor girl who becomes the wife of a man considered her superior socially.
DIRECTION.....Keeps scenes from dragging and supplies incidental bits of business that help to make the story ring true.
PHOTOGRAPHY.....Most of it very good
LIGHTINGS.....First rate
CAMERA WORK.....Conventional
STAR.....Gets considerable pathos out of the character of the neglected wife.
SUPPORT.....Thurston Hall as a tramp who reforms and David Butler as the husband, supply first rate performances.
EXTERIORS.....Farm and village scenes always look right.
INTERIORS.....No need for anything elaborate
DETAIL.....Seemingly trivial incidents are made to contribute to the lifelikeness of the production.
CHARACTER OF STORY.....Contains nothing objectionable.
LENGTH OF PRODUCTION.....5,427 feet

IN a character such as that of the hired girl who is snubbed by the relatives of her socially superior husband in "The Unpainted Woman," Mary MacLaren is decidedly successful in expressing moments of pathos and in arousing sympathy for the woman who feels keenly the indignities that are heaped upon her. Without overreaching for effects, Miss MacLaren never misses an opportunity to exert a human appeal; her facial expressions are admirably judged and there is a note of sincerity conveyed through her acting.

It should not be supposed, however, that all of this six-reel production is done in a sombre key for there are scenes of really natural comedy, alternating with those of a more serious nature. Also there is quite a bit of true characterization in the depiction of village types in the town where Mary lives as the wife of David Butler, who never reconciles his snobbish relatives to his marriage.

Cut off from the family bank account and obliged to earn his own living, David gets a menial job as a mill worker. With his resourceful and faithful wife making the best of things as they come, they manage to get along reasonably well, despite the attitude of their neighbors. Mary centers her love in her husband and child, always trying to compensate for the trouble she has caused.

One of the dramatic passages in the picture is reached on the night of the fifth anniversary of their wedding, when Mary has made special preparations for the return of her husband from his day's work. Miss MacLaren expresses feelingly the pathetic loneliness of the woman as she sits beside the carefully decorated diningroom table waiting for David to join her. Finally she abandons hope of the little family party, puts the child to bed and returns to keep her sad vigil.

Alternating with these scenes are others showing how the husband is spending the night of his fifth wedding anniversary. With a crowd of the town loafers, he is getting drunk. Having spent all his money he brings one of his intoxicated companions back to the house. Mary serves them uncomplainingly but the evening ends in disaster for David suffers injuries in an accident from which he never recovers.

What may be considered the second phase of the story, follows the career of the young widow after she has established herself on a little farm for which she is gradually paying. At this point Thurston Hall enters, in the role of a confirmed tramp. One day he stops at Mary's farm for food and is so influenced by the kindly nature of the woman that he remains to help her with the work.

Months pass and the converted tramp remains true to his faith, giving up booze and asking no reward for his labor. In order to bring about a climax at the close, they introduce a fight between Hall and Villard Louis, one of the most objectionable of the town's characters, who sets fire to the barn when it is stocked with the summer wheat crop and then tries to place the blame on Hall. The fire scenes, bringing in the rescue of Mary and the child, who are trapped in the flames, are handled in a spirited way and work up to quite a degree of excitement.

The cast includes La Ra Lavarnie, Fritzie Ridgway, Carl Stockdale and Lydia Yeamans Titus.

Contains the Elements Likely to Make It a Popular Picture

Box Office Analysis for the Exhibitor.

From the viewpoint of an exhibitor who prefers to base his show on a footage that keeps the feature down to the minimum length, this Universal production, released in six reels, may seem unnecessarily long. There is no question but that it could be shortened without sacrificing anything essential to the story, but even at that it should be noted in favor of the direction that the scenes are not allowed to drag and that there is no obvious padding.

As a popular picture, "The Unpainted Woman" should go very well, for it offers a well balanced mixture of drama, natural characterization and enough comedy to get an occasional laugh. You may rely upon your folks taking an interest in the story and they are certain to be moved by the portrayal of Mary MacLaren, who seldom has had a part more in accord with her strongest talents.

Probably the title is a good one to attract attention, although it hardly indicates the nature of the production. Anything to do with a painted or an unpainted woman suggests a narrative of sporty life, which this most decidedly is not. In order to counteract a false impression, try to make it clear in advance announcements that this story concerns simple folk living in a village and farm atmosphere.

After you have given the star all the publicity possible, both in reading matter and pictorial display, I would devote some space to a mention of other members of the cast, a number of whom will be recognized by your fans, particularly if you are in the habit of giving them Universal pictures. Thurston Hall and David Butler both figure prominently enough in the action to warrant some attention.

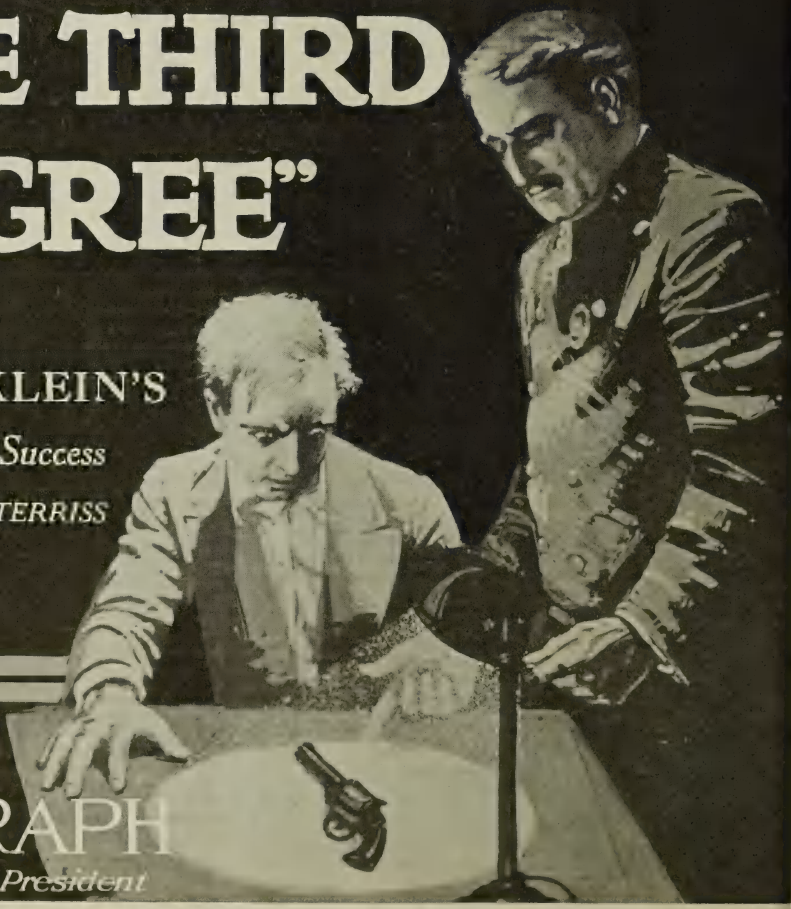
COMING!

A Smashing Dramatic Success That Will Make Film History

ALICE JOYCE

in

"THE THIRD DEGREE"



CHARLES KLEIN'S

Famous Stage Success

Directed by TOM TERRISS

VITAGRAPH

Albert E. Smith, *President*

Stunts of Star and Fast Action Are Biggest Factors in George Walsh's Latest

George Walsh in
"HELP! HELP! POLICE."
Fox

DIRECTOR.....Edward Dillon
SCENARIO BY.....Raymond L. Schrock
CAMERAMAN.....Not credited
AS A WHOLE.....Mixture of farce and meller such as the Fox people are in the habit of giving George Walsh.
STORY.....Frequently runs wild, but offers enough continuity to string the situations together.
DIRECTION.....Goes after fast action and succeeds in keeping the scenes animated.
PHOTOGRAPHY.....Sometimes lacks clearness
LIGHTINGS.....Ordinary
CAMERA WORK.....Good in registering action taken from difficult angles.
STAR.....Acts with his customary vigor and is a big factor in putting the picture over.
SUPPORT.....Generally competent in roles that don't call for much characterization.
EXTERIORS.....Many of them supposed to be in the vicinity of a Palm Beach Hotel.
INTERIORS.....Answer the purpose
DETAIL.....Titles are written in the kidding vein characteristic of the Fox title writer.
CHARACTER OF STORY.....Clean comedy of the elementary sort.
LENGTH OF PRODUCTION.....About 5,000 feet

THESE wild farce-mellers starring George Walsh have some of the qualities of a three-ring circus. So much happens so rapidly that it is difficult to keep pace with developments, and nobody is going to bother much about the continuity of the story devised to string the situations together. After the director has finished with one exciting sequence, he brings on another before an audience has had a chance to consider what has gone before, or question its likelihood.

Probably much of George Walsh's appeal as an acrobatic star depends upon his always doing simple things in the most difficult way. If he wants to reach a veranda he invariably leaps over the railing instead of walking up the stairs; likewise, he never enters an automobile in the customary way, and climbing up the side of a house that he may gain access to a room through a window, seems to be an almost hourly occurrence for this energetic actor.

Walsh's habit of doing things in an unexpected manner keeps an audience entertained, and no one is going to take stories of the stamp in which he is appearing with undue seriousness. If they did, it would be an easy matter to pick out a number of inconsistencies in "Help! Help! Police." For instance, they start a seemingly dangerous fire in a hotel room occupied by the heroine, in order to give Walsh a chance to scale the side of the building and carry her to safety.

The hero never thinks of turning in an alarm and apparently no one else in the hotel is aware of the existence of the blaze, which, for all that the picture indicates, burns itself out harmlessly after Evelyn Brent has been taken unconscious from the room. There are many loose ends in the construction of a story, such as this, but they won't matter as long as the whole affair is received in the kidding mood, emphasized by the sub-titles.

To go into the details of the plot would be superfluous, for it is just another one of the concoctions calculated to keep the star on the jump as he tries to clear himself of various false accusations. Among other things he is suspected of being a thief, because he is found in the hotel room of his sweetheart immediately after her jewels have disappeared. As a matter of fact, Walsh was merely trailing the actual burglar, but he cannot convince the detectives of this.

Following a trial in which theft is only one of the charges against him, he is released on bail, pending an appearance before the grand jury. This gives him an opportunity to add to the list of crimes attributed to him while he is attempting to run down the true culprits. Towards the close of the picture, he rounds up the band of thieves in the hut they are using as their headquarters and, single-handed, puts up a strong fight. For a climax they allow Walsh to trap the entire outfit in a moving van, which he drives to the court house, appearing just at the moment set for his trial.

In the cast are Eric Mayne, Henry Hallam, Marie Burke, Alice Mann, Alan Edwards and Joseph Burke.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Just Finished
One of the Finest

About What Folks Expect If They Know What Walsh Has Done In the Past

Box Office Analysis for the Exhibitor.

George Walsh in
"HELP! HELP! POLICE."
Fox

Possibly George Walsh's pictures are a bit rough for a really critical crowd in a conservative community, because they do not make even a pretense at being artistic; but there certainly are many neighborhoods in which rapid-fire entertainment of this character goes over strong. There is plenty to laugh at in a film such as "Help! Help! Police" and it is clean comedy that will not harm anyone.

The title selected for this production is particularly suitable, and properly displayed in front of your theater, it can hardly fail to attract attention. Play it up in as big type as possible, using exclamation marks and placing it in a position where it will catch the eye of the passer-by.

You can use a line something like "'Help! Help! Police,' George Walsh is coming to the blank theater on such and such a date." Another one, "'Help! Help! Police.' Nobody can stop George Walsh in his whirlwind comedy coming to the blank theater." Or: "See George Walsh in 'Help! Help! Police,' the most startling of the Fox star's thrilling comedies."

In case you have not been in the habit of running Walsh films and think that the star needs an introduction to your audience, it might be worth while to ask folks if they have seen the screen's most daring acrobatic actor; then go on to invite them to your theater for the showing of this production. If you get a chance to land any biographical sketches in newspapers, make a point of the star's reputation as an athlete as well as a comedian.

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McCLURE PRODUCTIONS
Berkeley Building New York

Well Balanced Production in Which Story Interest is Always Maintained

Harry T. Morey in

"BEATING THE ODDS"

Vitagraph

DIRECTOR.....Paul Scardon
AUTHOR.....Irving R. Allen
SCENARIO BY.....Edward Montayne
CAMERAMAN.....Robert Stewart
AS A WHOLE.....Well balanced drama of crook and business life forcefully presented. . . . .
STORY.....Adaptation of novel by Irving R. Allen, entitled "The Money Maker."
PHOTOGRAPHY.....High class all the way
LIGHTINGS.....Make sets and players appear natural.
CAMERA WORK.....Good
STAR.....Gives a sincere, impressive performance as a crook who reforms and becomes a successful business man.
SUPPORT.....Betty Blythe and Jean Paige supply well contrasted characterizations in roles of cabaret dancer and the daughter of a steel magnate; others in cast appear suitable.
EXTERIORS.....Not often needed
INTERIORS.....Have variety and supply a correct background for the action.
DETAIL.....The picture was closely edited to eliminate everything not essential to the story; many of the sub-titles are notably good.
CHARACTER OF STORY.....Judicious treatment prevents any of the situations from giving offense.
LENGTH OF PRODUCTION.....4,317 feet

HARRY T. MOREY is peculiarly well fitted to interpret a modern American business man. He has the requisite presence and registers the force commonly attributed to an executive in a high position. In "Beating the Odds," as in previous productions calling for a portrayal of the kind, Mr. Morey is conspicuously successful in suggesting the man of affairs which he is supposed to become during the later sequences of the story.

The star certainly helps this picture materially, but even apart from his performance, it is a production of genuine merit with a good plot as a foundation, profiting by intelligent treatment to which all of the actors contribute a fair share. The director was particularly fortunate in the selection of his cast, notably in the instance of the two women, Betty Blythe and Jean Paige, one as an outcast, the other as an idealistic girl, who has an important influence of Morey's career.

The story covers a considerable period in tracing the upward rise of a man who is first met as a graft collector in New York. There is really more than enough plot material for five reels but this, of course, is in no way a detriment to the picture, for it is much better to have too much than too little story substance, if the treatment is such that the progress of the characters seems plausible.

For an argument, the author assumes that every man, no matter how far he may have fallen, has a chance to rise. Also the story points out the importance of a woman's influence, either for good or bad. When Morey is taken to the district attorney's office for collecting money from an illegal resort, he appears to have sunk about as low morally as a man very well can, and considering the kind of a life he has chosen, he selects a suitable companion in the mercenery cabaret girl, interpreted by Miss Blythe.

Without going into unpleasant details, the relationship of the pair is made sufficiently clear, also the hard nature of the woman whose interest in her partner is mainly due to the money he gives her. Through political influence, the graft collector is permitted to escape jail and with Betty, he sets out for another city.

We see how, by using his wits, Morey, first as a patent medicine salesman, then as a real estate dealer and a little later as the manager of a business, pushes his way to the top, feeling, however, the moral and social drag of the woman with whom he is associated. His meeting with Jean Paige opens his eyes yet more clearly to the uplifting inspiration of a genuine woman.

True to her character, Betty gets mixed up in an affair with a philandering millionaire, which gives Morey an opportunity to break off their relationship. Probably the most dramatic scenes in the picture concern the cabaret girl's marriage to a steel magnate, who, of course, is unaware of her past, and the meeting of Morey and Betty at the home where Jean is living. Determined that the woman he loves shall not remain even temporarily under the same roof as Betty, Morey and Jean are married at once.

Later on, the lurid career of "the woman with a past," is revealed to the man who believes her to be his wife when in reality she already has one husband in jail. Of course she is discarded, and after various misunderstandings which cause a break between Morey and his wife, the way is cleared for an amicable conclusion. In the cast are George Majeroni, Robert Gaillard, Eulalie Jensen and others.

The Kind of a Film that Men Will Like. Certainly Worth Playing

Box Office Analysis for the Exhibitor

Vitagraph exhibitors, who are running the product of this concern regularly, should welcome a virile production of this stamp, strongly in contrast with many of the light pictures in which pretty ingenues figure. "Beating the Odds" is a story for men as well as women and should prove a profitable attraction in almost any type of house. The illicit relationship of two of the characters during a part of the story, is handled in a way that is not likely to give offense, so I would not worry about the picture on that score.

Morey strikes me as being a safe bet as a program feature star, even if he isn't exactly the matinee idol type. He possesses the strength of personality and the naturalness which many actors lack, and which should have a special appeal for men in your audience who enjoy seeing characters on the screen such as they meet in everyday life.

I certainly would play up this star in a conspicuous way, calling attention to a number of his previous Vitagraph pictures including, "Fighting Destiny," "Hoarded Assets," "The King of Diamonds," "The Green God" and "All Man." You may assure your folks that in "Beating the Odds" he has a picture up to the standard he has maintained in the past.

Catchlines: "What do you believe to be the strongest influence in bringing about the moral regeneration of a man who has gone wrong. Harry Morey finds that his greatest asset is the love of a good woman." Or, "See Harry Morey in 'Beating the Odds,' a powerful story of strong men and big business."

Harry A. Sherman

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YOU CAN DO IT TOO!

Ray at His Best in Story Filled With Humor and Lively Action

Charles Ray in

"GREASED LIGHTNING"

Paramount

DIRECTOR .....Jerome Storm
AUTHOR .....Julian Josephson
CAMERAMAN .....Chester Lyons
AS A WHOLE.....Humorous picture of small village life, made human and appealing by star and those in his support.
STORY .....Has plenty of incident and is developed in a way that holds the attention.
DIRECTION.....Secures correct atmosphere at all times; puts over comedy points in an effective manner.
PHOTOGRAPHY .....Always clear
LIGHTINGS.....No call for anything out of the ordinary.
CAMERA WORK.....Good, especially in getting auto race scenes and those of a cross country chase.
STAR.....Appears in a country boy character which he interprets in his usual inimitable way.
SUPPORT.....Village types accurately drawn by Robert McKim and others; Wanda Hawley is attractive as the heroine.
EXTERIORS.....Country town scenes are the real thing.
INTERIORS.....Only conventional sets are needed
DETAIL.....Small incidents are made an important contributing factor to the story.
CHARACTER OF STORY.....Wholesome comedy with much true characterization.
LENGTH OF PRODUCTION.....4,555 feet

WHEN an actor gets such a fund of comedy and human appeal out of country boy characters, as does Charles Ray, it seems a pity for him to devote his efforts to anything else. Admirers of this young star certainly will welcome his appearance in "Greased Lightning," a typical Charles Ray story which is humorous and true in its depiction of village types. Compared to Ray's last picture, in which he appeared in a western role, there can be no question about this having a greatly superior entertainment value.

Instead of tiring of seeing the Paramount star in characterizations that are more or less similar, picture fans are likely to receive the actor with increasing interest, the better they become acquainted with him, for he has the genial qualities of personality which wear well and find their fullest expression in roles such as that of Andy Fletcher, the village blacksmith who possesses some genius as an inventor.

The fun in "Greased Lightning" starts right at the beginning, when Ray demonstrates his latest invention, an automatic potato peeler, before a committee "of village skeptics," including the banker who happens to be the father of Wanda Hawley, the girl with whom Ray is in love. The invention doesn't work out quite as expected, but this in no way discourages the ambitious blacksmith, who is determined to win a place for himself in the world and gratify Wanda's ambition to have an automobile.

The banker regards an automobile as an unnecessary extravagance, and when Ray is on the point of drawing his savings from the bank in order that he may purchase a car, he is warned that he will have to cease his attentions to Wanda if he does anything so foolish. Then comes an opportunity to trade his disappointing potato pealing invention for the dilapidated remains of an old automobile, which Ray manages to fix up so that it moves, at least with spasmodic irregularity.

They get a good deal of comedy out of scenes showing experiences with this car, constructed from all sorts of mechanical odds and ends. The boy's disappointment is complete when the wealthy city chap, who is visiting the village and sporting a real car, meets his broken-down contraption on a country road and rides off with Ray's passengers, Wanda and her father.

Then comes a big country fair celebration in honor of the oldest resident of the village, the main feature of the day being an auto race. Ray fixes up a machine and enters the race, which is made one of the important factors in the picture. The city chap selects this day, the village being deserted, to rob the bank, and is in a fair way to get away with the entire contents of the vault when Ray, still on the race track, is advised of what is happening and starts in pursuit of the thieves.

These final sequences are expertly handled to keep the excitement up to a high pitch, and the director loses no opportunity to introduce natural bits of characterization. The atmosphere of a country village, faithfully adhered to throughout the production, becomes a big factor in making the picture the pleasant entertainment that it is. The cast includes Willis Marks, Bert Woodruff, John P. Lockney and Otto Hoffman.

FRANK LLOYD

DIRECTOR

M. P. D. A.

Let Folks Know that This Is a Typical Charles Ray Production

The Box Office Analysis for the Exhibitor

Charles Ray in
"GREASED LIGHTING"
Paramount

You can't go wrong in showing "Greased Lightning," if you have a place in your theater for a wholesome comedy, true to American life as it is found in country villages still uninfluenced by city sophistication. Folks who have lived in the country will find many scenes in this picture which will recall something that they have either witnessed or experienced, and even city people, who know nothing of the life presented, cannot fail to respond to the good-natured humor.

It is pretty generally conceded that Charles Ray is going stronger all the time, and as long as he sticks to his country boy characterizations, he does not need to fear a rival in his particular sphere. Providing you ran "The Sheriff's Son," in which Ray stepped out of his usual role, it would be well to make it clear to your folks that in "Greased Lightning" he comes back as the village boy they have learned to love.

You might make quite a bit out of the automobile stuff in "Greased Lightning," showing the pictures of the strange contraption which Ray devises in order to please his girl. The car, in itself, is good for a laugh, and it figures conspicuously in the action. Some of the paper prepared by Paramount emphasizes the country fair auto race, which also is made one of the most entertaining parts of the production.

For catchlines try: "If you want to know how the gasoline age affects the life of a small village, see Charles Ray in the liveliest of his country boy comedies, 'Greased Lightning'." Another one: "The buggy riding days had passed, so Charles Ray simply had to have a flivver to keep somebody else from stealing his girl. Come to the Blank Theater and laugh at the experiences of the greatest interpreter of country boy characters in his latest comedy, 'Greased Lightning'."

AMERICAN FILM CO., Inc. *Presents*

MARGARITA FISHER

. . in . .

"Charge It To Me"

By L. V. JEFFERSON **Directed by ROY W. NEILL**

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Story of Japan is Too Artificial to Carry Conviction. Scenes are Monotonous

Shirley Mason in
"THE UNWRITTEN CODE"
World

DIRECTOR.....Bernard Durning
AUTHOR.....Bernard Durning
SCENARIO BY.....Bernard Durning
CAMERAMAN.....Not credited
AS A WHOLE.....Japanese romance of the "Madame Butterfly" order moves slowly and seems artificial.
STORY.....Concerns love of young American and Japanese girl, whom he finally deserts.
DIRECTION.....Allowed many of the scenes to drag and permitted some of the characters to appear wooden.
PHOTOGRAPHY.....Generally fair
LIGHTINGS.....Night scenes frequently used, but there is nothing remarkable about the lighting effects.
CAMERA WORK.....Studio sets shot from the same angle too often, making the background seem monotonous.
STAR.....Shirley Mason doesn't look like a Japanese girl, but she deserves credit for a painstaking performance.
SUPPORT.....Matt Moore satisfactory as the young American; Ormi Hawley and others fulfill needs of roles.
EXTERIORS.....Nothing that really suggests Japan, although some of the garden designs are attractive in an artificial way.
INTERIORS.....Rather too obviously studio construction.
DETAIL.....Efforts made to follow Japanese customs don't count much.
CHARACTER OF STORY.....Based on the unhappiness likely to come of a marriage between people of different races.
LENGTH OF PRODUCTION.....5,024 feet

RELEASED under the trademark of World, this production, unless I miss my guess, has been on the shelves for many months awaiting a suitable market. Probably you exhibitors who have been in the game for a number of years recall the time when Shirley Mason, along with her sister Viola Dana, was one of the Edison players. A little delving into records might reveal the fact that this Japanese romance was one of the last productions in which Miss Mason appeared at the Edison studios. Certainly the list of names in the cast would indicate as much.

But forgetting the source of the film and merely considering its quality, as judged by the standard of current feature releases, it must be admitted that "The Unwritten Code" is lacking in a number of rather important essentials, although it evidently was produced with considerable effort in regard to creating an atmosphere true to the story.

Difficulties confronting a director who aims to reproduce a romance of Japanese life and make it seem real are manifest, therefore it might be a bit unfair to take the producer of this picture to task too severely for having failed to give the spark of real life to the material he utilized. Much of the studio work is satisfactory in a conventional way, but it all too obviously is a studio accomplishment; likewise most of the characters merely seem to be what they are, American players doing their best to interpret natives of Tokio.

More serious, however, from the viewpoint of the average audience that insists upon action in its stories, is the slowness of the scenes and their lack of variety. At no time do the developments move with snap and one becomes rather weary of seeing first one and then another group of characters brought in front of the camera that they may indulge in a brief conversation, the meaning of which is suggested in sub-titles. Perhaps the director was handicapped by the limited number of sets at his disposal, but whatever the cause, the effect of monotony is the same.

Shirley Mason appears as Kiku-San, a little Japanese girl whose father considers her with scant consideration. Her brother is a student in America at the time that Matt Moore, traveling in the Orient, visits the American Club in Tokio. He takes an interest in Shirley, even starts to teach her English, and when her father sends her to a gambling resort in payment of his debts, Matt plays the gallant hero by rescuing her.

With the girl under his protection, against the advice of his friends, he sees nothing to do but marry her and for a time they get along fairly well, despite the efforts of Ormi Hawley, an American girl living in Tokio, to cause a break. Gradually Matt begins to neglect his lonesome little bride, whereupon her brother, with true Oriental severity, threatens to kill him. They settle matters by having the dissatisfied husband and Ormi leave for America on the same boat and picture Kiku-San waiting patiently and sorrowfully through the years for Matt's return.

In the cast are Frank O'Connor, T. Tomamoto and F. Wada.

Not Worth Bothering About, Unless It Is Coming to You on Contract Basis

Box Office Analysis for the Exhibitor.

There certainly is no reason why you should worry if, for any reason, this is not coming to you in the regular course of events. I wouldn't take it from your exchange if you have a choice in the matter and are permitted to select something more likely to create an impression on your audience. Granting, however, that you must run it, just pass the film through quietly and try to get something strong in the way of short stuff.

Every now and again, when you feel that your feature does not warrant strong exploitation, there is no harm in selecting that day to give additional publicity to single reels that you have booked, possibly a comedy which you know will get over, an educational or scenic subject, or a news weekly, particularly if you figure that the latter contains something of local interest. I am quite sure that many in your audience will prefer the short films, if they are good, to "The Unwritten Code."

But on one point this picture is perfectly safe. Although it deals with the subject of marriage between an American and a Japanese girl, there is nothing objectionable about the treatment. The whole thing is such a romantic and improbable affair that people will take it in that spirit, without much consideration of the problem suggested.

Shirley Mason, as the star, probably has some drawing power in your neighborhood, especially if she has appeared in productions made by Famous Players or other concerns that have exploited her. Fans that follow the movements of players closely may wonder about her appearing in a World production, but you don't need to bother about trying to explain the circumstances.

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DeMille Puts Over A Winner in Offering New Angle on War Theme and Heroes

Cecil B. DeMille presents

"FOR BETTER, FOR WORSE"

Artcraft

DIRECTOR.....Cecil B. DeMille
AUTHOR.....Edgar Selwyn
SCENARIO BY.....Jeanie Macpherson
CAMERAMAN ..... Alvin Wykoff
AS A WHOLE.....Remarkably fine production; forcefully acted and unusual in treatment of war theme.
STORY.....Decidedly human in drawing of characters and presenting their reactions when America entered the world conflict.
DIRECTION.....Marked all through by fine touches which drive home the story.
PHOTOGRAPHY .....Excellent
LIGHTINGS.....Many artistic effects on the sets and in showing up the players to advantage.
CAMERA WORK.....Scenes shot from a variety of angles; on a par with the photography and lightings.
PLAYERS.....Gloria Swanson reveals more convincingly than ever before that she is an actress of exceptional appeal and talent; Elliott Dexter gives sympathetic interpretation of young physician; Tom Forman suits role of soldier.
EXTERIORS .....Satisfactory
INTERIORS.....Elaborately furnished and always in accord with the atmosphere of the story.
DETAIL.....Figures largely in reaching the hearts of an audience; close-ups used with fine effect; titles kept in the mood of the characters, assist in bringing out the author's theme.
CHARACTER OF STORY.....Aims to show that all the heroes did not go to war.
LENGTH OF PRODUCTION.....6,767 Feet

DURING the height of the world conflict when every influence was being brought to bear to develop a fighting spirit among American men, Cecil B. DeMille's "For Better, For Worse" might have been a questionable production for general consumption, for it boldly asserts that every hero was not in uniform.

But now times have changed, people have had a chance to see events in a perspective not distorted by inflamed emotions, and truths which might not have been welcomed a year ago, may be received now in the proper spirit. This applies to all forms of art aiming to express human feelings, and the photoplay is no exception.

In many respects, Director DeMille has supplied one of the most significient productions of recent months. Technically, it is very nearly flawless in the treatment of the plot so that points appealing to the sympathy of an audience in making clear the nature of the principal characters are driven home with irresistible force. Supplementing the directorial skill revealed all through, are screen impersonations that stand out by reason of their excellence.

Every player in the cast appears natural and seems to actually feel the mood of the character presented. There are no efforts to arouse undue sympathy for any of the figures in the story which is without a villain. The case of each is presented in its true light from the time that the question of going to war, or remaining at home to perform a necessary service, is faced.

Gloria Swanson is a patriotic young woman with two equally worthy admirers, Elliott Dexter, a specialist in children's diseases, and Tom Forman, an architect who is among the first to enter the army. Personally, Elliott is anxious to accept a commission in the medical corps himself, but despite the criticism which he realizes he must suffer, he becomes convinced that his higher duty lies in remaining at his post in the hospital when there is no one else to fill his place.

Scenes in the hospital, showing how the physician arrives at this conviction, are beautifully handled, as are those between the patriotically inspired Gloria and Tom, whom she marries immediately before he sails, because she is moved by his appeal, rather than on account of a deep love for him.

The story is so filled with human interest details that in the course of a brief review it is not possible to do credit to all the fine points. Gloria comes to realize the heroism of the misjudged doctor who saves a little girl, whom she has run down in her automobile, from being a cripple for life. Tom, so seriously wounded that he wants to die rather than return with one side of his face practically torn away, sends word of his death by a returning soldier, and Elliott and Gloria are about to marry when the crippled man, made presentable by a remarkable surgical operation, reappears.

Final sequences of the picture are adroitly arranged to make plausible a readjustment of relationships whereby Gloria may become the wife of the man she really loves and Tom may find recompense in the affections of Wanda Hawley, who has loved him in secret all along. The excellent cast includes: Theodore Roberts, Sylvia Ashton, Raymond Hatton and others.

Worth Using for a Special. Give Gloria Swanson a Chance to Make Friends

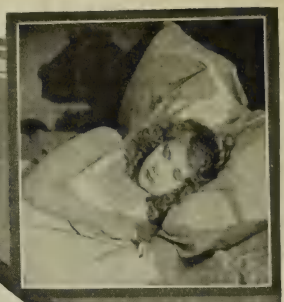
Box Office Analysis for the Exhibitor

This certainly is good enough to run as a special, backed by all the boosting that you can give it. In a number of ways it is a remarkably strong woman's picture, because it brings out so forcefully the finer human sensibilities as they are most likely to find a reflection in the feminine nature. Few directors have used hospital scenes and children to better purpose than has Mr. DeMille in "For Better, For Worse," and all through there are life-like touches that can't fail to reach the emotions.

Probably this is the first time that the hero of an important production has been made "the man who stayed at home," so you do not need to fear that the picture, either in plot substance or in treatment, is merely another conventional war film. It is so distinctly different from anything that has been presented that you may justly promise your folks a genuine novelty and one that is going to cause comparisons with some of the best pictures they have seen, irrespective of length.

Here, as in the case of Griffith and one or two other directors, the name of Cecil B. DeMille is the first one to play up. Make a lot of the fact that this is a Cecil B. DeMille production going on to mention some others that he has made, such as "Old Wives for New," "We Can't Have Everything" and "Don't Change Your Husband."

Whether the Artcraft people are ready to call Gloria Swanson a star or not, doesn't really matter a great deal, for by sheer merit she certainly is working her way to the top of the ladder, and after folks have seen her in this they will be more than ever interested in knowing who she is and all about her. Next to Miss Swanson, Elliott Dexter and Tom Forman are players that you should not fail to mention.



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This is the smoothest and most swiftly running vehicle in which "the jovial star" has ever been presented. Maude Eburne is in the supporting cast. Lawrence Windom directed.

Released by the

Triangle Distributing Corporation

1457 Broadway, New York

Story of Capital and Labor Makes Suitable Vehicle for Walthall

Henry B. Walthall in
"THE BOOMERANG"
National Film Corp., Prod.—Pioneer, Distr.

DIRECTOR.....Bertram Bracken
AUTHOR.....William Hamilton Osborne
SCENARIO BY .....Franklyn Hall
CAMERAMEN.....J. Brotherton and Walter Griffen
AS A WHOLE.....Is of uneven merit, but works up to some interesting dramatic situations.
STORY.....Adaptation of William Hamilton Osborne's novel of the same name; has efforts of capitalists to control food supply as theme.
DIRECTION.....First rate in handling mob scenes; generally keeps acting in natural tone.
PHOTOGRAPHY.....Usually good
LIGHTINGS.....A trifle harsh at times, but nothing seriously wrong.
CAMERA WORK.....Composition of scenes is well judged.
STAR.....Acts with his customary expressiveness in a character offering quite a few possibilities.
SUPPORT.....Large cast in which the players are, with a few exceptions, wisely selected.
EXTERIORS.....Scenes in city slums carry the atmosphere of poverty and degradation.
INTERIORS.....Meet requirements
DETAIL.....Some effective bits in bringing out the essential points of the story; occasionally the film might be speeded up by a closer cutting of the scenes.
CHARACTER OF STORY.....Presents the problem of the poor when speculators increase the price of food.
LENGTH OF PRODUCTION.....About 6,400 feet

HENRY B. WALTHALL seems to be particularly partial to lawyer characters. He almost appears to be making a specialty of the type, so frequently does he portray young attorneys, who, after overcoming all sorts of difficulties, rise to power in the legal profession as the result of fame gained in the direction of some important trial. In "The Boomerang" he is instrumental in bringing to justice a crowd of malefactors in high places, who are growing wealthy by starving the poor.

When it came to adapting William Hamilton Osborne's novel, the writer of the scenario evidently found a somewhat confusing amount of material with which to work, and at times the picture gives evidence of the difficulties confronting the author and director in their efforts to keep all angles of the various sided story straight. There are many characters and the personal relationships are sufficiently intricate, but also there is the underlying theme of the story which could not be ignored.

Once in a while the picture lacks that directness of appeal which is always of value, but all in all it comes through as a generally interesting and well presented production, containing enough drama in the situations and truth in the characterizations to hold the attention. Walthall certainly gives a thoroughly adequate impersonation of the young lawyer whose career starts out rather inauspiciously, partly because circumstances point to his having become entangled with a woman, although he is entirely innocent in the affair.

At the outset, it is established that a millionaire meat packer, anxious for yet more power, has manoeuvered an alliance between his daughter and the son of his business rival, aiming to increase his chances of getting full control of the food industry. Walthall, as attorney for the company of which his father is president, objects to the proposed merger, but soon all power is taken away from him, because of the scandal connected with his name, causing him to be disinherited by his father and discarded by his financee.

Thrown on his own resources, Walthall starts at the bottom of the ladder, prepared to fight his own way, first taking a job as a common laborer, which brings him in touch with the poor of the city, who already are beginning to suffer on account of the rise in the price of food.

Some of the most human scenes in the production deal with a presentation of the life of the downtrodden, whose champion Walthall becomes to good purpose when he secures evidence that the food company is selling bad meat, thereby causing an epidemic of poison cases. While the young attorney is preparing his case, a stock market battle is being waged among the meat packers, with Walthall's father leading one faction and the father of the girl to whom he was engaged guiding the opposition. Several crooks, whose trickery need not be followed here, play an important part in this financial game.

Then comes the trial, with Walthall, acting as prosecutor for the state, bringing about the victory of the people over unscrupulous money interests. In the end, his good name is re-established and the interrupted romance with Nina Byron is resumed. The cast includes Nina Byron, Helen Jerome Eddy, Jack MacDonald, Nigel DeBruillier and a number of others.

Particularly Good For Communities Where Labor Problems Are Acute

Box Office Analysis for the Exhibitor.

The length of this production may make it something of a problem for the exhibitor who is in the habit of adapting his show to five-reel features and does not care to eliminate short subjects for the sake of running a "special." From a dramatic point of view, the picture could have been made equally interesting in a more condensed form, but no doubt the Pioneer people had a good reason for deciding on the seven-reel length.

"The Boomerang" is not strong enough to justify an extended booking, but may do very well for a showing of one or two days, especially if you are appealing to a crowd that is vitally concerned about food and labor problems. It has a certain contemporaneous interest, in that just now pretty nearly everyone is talking about the high cost of living and wondering when the advance in prices is going to stop.

Play the film up as a drama dealing with the problems of capital and labor, using as startling pictures as you can get of the hungry mob howling for someone to fill their empty dinner pails. There is nothing anarchistic about the story, so you don't need to worry on that score, rather it is a plea for justice whereby folks cannot be victimized by stock gamblers.

Walthall has not always been fortunate in the vehicles selected to advance his career as a star, but many fans remain interested in the work of this exceptionally talented actor, enough, no doubt, to make his name a good drawing card, if you back it up with the right sort of exploitation.

SHOLOM ALEICHEM

שלום עליכם

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Distinctive Star in Chinese Spectacle. Makes Excellent General Impression

Nazimova in
"THE RED LANTERN"

Nazimova Productions—Metro

DIRECTOR ..... **Albert Capellani**

AUTHOR .....**From novel by Edith Wherry, published by Bodley Head.**

SCENARIO BY .....**June Mathis and Albert Capellani**

CAMERAMAN ..... **Eugene Gaudio**

AS A WHOLE.....**Distinctive artistry of star in unusual atmosphere with big sets and mob scenes building it into spectacle at end; a story of Boxer revolution in China.**

STORY.....**Dwells principally upon difficulties of half-breed girl shunned by Chinese, educated by whites but never accepted as social equal.**

DIRECTION.....**Used entirely too much footage in getting early sequences under way but gives solidity to general effect in spectacle scenes although mob rather old school in action most of the time.**

PHOTOGRAPHY.....**Generally very good; not startlingly beautiful but good effects.**

LIGHTINGS....**Some very good effects; generally satisfactory**

CAMERA WORK.....**Sometimes better angles and more artistic vignetting would have helped.**

STAR.....**Very unique, distinctive personality holds your attention even when plot development seems mechanical; she alone would make this big.**

SUPPORT.....**Generally good but little more than satisfactory; Beery rather inclined to overplay.**

EXTERIORS.....**Practically all built sets but rather well done; night stuff quite effective.**

INTERIORS.....**Registered atmosphere very well**

DETAIL.....**Generally satisfactory in maintaining environment atmosphere; occasionally cutting was in error when scenes didn't match; some bad titles.**

CHARACTER OF STORY.....**Is at least different and star and spectacle touches will undoubtedly make it satisfy; can't offend.**

LENGTH OF PRODUCTION .....**About 6,700 feet**

EVERYONE who is checking closely on the industry today knows that Nazimova has come forward very rapidly in the past year so that she now holds a place on the screen as big as her position has been in theatricals which is saying considerable, because she has stood out as a unique, distinctive star on the stage for some years.

Nazimova seems peculiarly fitted to do the weird or fantastic costume spectacle because there is a suitable suggestion of the foreign mystic about her. In this offering she is handicapped with rather an ordinary basic plot as plots go, but money has been spent lavishly in building big sets, supplying hundreds of Chinese extras and dressing it all with lavish costume so that anyone will surely be impressed with the fact that this is a big effort.

Unfortunately, to my mind, entirely too much footage has been given to the early part of the story which is devoted to planting the position in the community occupied by the star. To be true, she is always interesting and holds the attention but the action lags terribly with the result that those who have come in to see a big picture may be rather tired before the story really gets going.

Briefly, the plot tells of a half-breed girl, shunned by her Chinese neighbors who takes refuge in an American mission where she is educated, only to learn after she has fallen in love with a young American, that she can never be accepted socially by the whites. Then comes the Boxer revolution and she is persuaded by the willun, who is also a half-breed, to impersonate the goddess of the Red Lantern, a mystic personage supposed to preside over the Chinese New Year, it being arranged by the wicked wun that his phoney goddess would explain to the superstitious Chinese revolutionists and the Empress that victory was theirs if they would follow the lead of the willun.

Since it was quite evident that the love affair between the young American and the half-breed girl must end as a tragedy, it looked like we might work to very big dramatic heights but about half way through the picture they introduce the star as her own half sister and we find the young American falling in love with this English Nazimova which somehow took all the edge off the dramatic suspense in the love story and left only the accumulative effect of the big scenes involving the Boxer revolution.

The half-breed Nazimova finally commits suicide after her cause is lost because the allied troops intervened and we find young American and the English Nazimova happy at the end.

I may be all wrong, and certainly it is a big question as to whether or not the public are ready yet for tragedies on the screen, but I do believe that here was a supreme opportunity to undertake a tragedy because the dramatic situations in this would have been ten times more powerful if the English half sister had never been introduced, or if she had been played by some other character, allowing the star to build right to the finish as the central tragic figure.

In giving the star the actual role, sympathy was never really shown to the English Nazimova who was kept sort of in the background and yet all the edge was taken off the tragedy, which took much of the power out of the dramatic scenes in which the half-breed Nazimova was involved.

Undoubtedly this is what we call a big film. There were many people, mostly Chinese, big sets, some rather good effects particularly the night street scenes, and many lavish eye-pleasing groupings. If the production were reduced in footage very decidedly in the first three reels, it would be much better as entertainment, to my mind; however, it is possible that Nazimova's distinctive personality may carry this slow action sufficiently well to hold the attention until the sweeping spectacular moments come.

In many places the titling was quite bad. Frequently the titles marred the dramatic moments decidedly. For instance, in one place a fellow rushes in and declares emphatically, "I am a Boxer." I have a secret hunch that with the existing ignorance as to the Boxer uprising, that there will be many a ha, ha, come from that title, because to the average American, particularly the rough-necks, the declaration that "I am a Boxer" means that he is a prize fighter. More intelligent attention given to the titles would help this very decidedly, because it slumps badly in spots, due to the weakness of the titling in building the story.

In the cast are Mrs. McWade, Virginia Ross, Frank Currier, Winter Hall, Darrel Foss, Noah Beery, Harry Mann, Yukio Ao Yamo and Edward J. Connelly.

Star and Magnitude With Peculiar Ad Angles Should Make This Big

Box Office Analysis of the Exhibitor.

You who have played Nazimova know how she has been drawing. Her success has been one of the sensational facts of the past year. In this you are able to present her unusual self backed up by a spectacular drama that has interesting advertising possibilities. It should get you real business if you handle it intelligently.

To begin with, I would dwell particularly upon Nazimova's distinctive personality and the fact that she is one of the most finished dramatic artists of either the stage or the screen.

Then play up the title in such a way as to make it mean more to your public by calling their attention to the fact that the feast of the Red Lantern is the Chinese New Year.

Very few people know anything about the Boxer uprising except that there was such a revolution in China some years ago. You can undoubtedly arouse interest in this production if you will emphasize the fact by subtle suggestion that the Boxers were sort of an advanced stage of Bolsheviks who attempted to overthrow the existing government in China. You are perfectly safe in that statement, particularly if you use the "advance stage" description. It isn't wise to go into particular detail as to the purpose of the Boxer cause except that they intended to overthrow the empire.

Go strong on calling this a tremendous dramatic spectacle, showing the screen's most distinctive dramatic star in a most unusual and interesting atmosphere.

FRANK BORZAGE

DIRECTOR OF THE FOLLOWING
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LOS ANGELES

Some Strong Situations in Mining Drama, But the Story Frequently Drags

Mitchell Lewis and Florence Turner in
"FOOLS' GOLD"
Arrow Film Corporation

DIRECTOR .....Laurence Trimble
AUTHOR .....M. A. Miller
SCENARIO BY.....M. A. Miller
CAMERAMAN.....H. A. Horn
AS A WHOLE.....Has some effective scenes, but fails to hold the interest throughout the six reels; would profit by cutting and re-editing.
STORY.....Loosely constructed with a last part that has only a slight bearing on what has gone before.
DIRECTION.....Mine explosion sequences handled in an effective manner; generally made the most of uninspired material.
PHOTOGRAPHY.....For the most part good
LIGHTINGS.....Some artistic effects; atmosphere in mine during fire is well suggested.
CAMERA WORK.....Mountain exteriors taken from advantageous points.
STARS.....Mitchell Lewis is forceful after his usual manner, Florence Turner doesn't have much chance to create an impression.
SUPPORT.....Evelyn Brent and Kempton Green make an attractive pair of youthful lovers; Wellington Playter and others satisfactory.
EXTERIORS.....Mountain scenes photographed in the Cascade Mountains are one of the strongest features of the picture.
INTERIORS.....Suit the story
DETAIL.....Many of the subtitles are decidedly poor; plausible motives for the behavior of the characters are not always supplied.
CHARACTER OF STORY.....Melodrama without anything to offend.
LENGTH OF PRODUCTION.....About 6,000 feet

IF magnificent mountain locations, occasional spectacular scenes and a few moments of strong melodramatic action, were enough to provide a consistently interesting six-reel production, "Fools' Gold" would get by very nicely indeed, but unfortunately it takes more than these things to make a picture all that it should be, from the viewpoint of an audience that is looking for a consistent story and plausible characterization.

Unquestionably, there is a foundation here for a first-rate melodrama well suited to the personality of Mitchell Lewis, but many of the possibilities are wasted, because of a story that is loosely constructed, characters that do the author's bidding without the reason for their behavior being made clear, sub-titles that are ineptly worded and too much footage devoted to happenings not vital to the advancement of the plot, nor of value in bringing out the natures of the people concerned.

The story is divided into two parts, separated by a number of years, during which the characters met in the earlier sequences have undergone a radical change. From a rough miner whose fortune is made when he strikes "pay dirt," Mitchell Lewis has advanced to the place of a wealthy mine operator, who has no sympathy for the troubles of common workmen; the poor daughter of a miserly squatter has become his socially ambitious wife, and Florence Turner, her hair turned white, is a poor widow living in the mining town with her son, who is in love with Lewis' daughter.

Most of the interest during these last reels centers in the romance between the two young people, played by Evelyn Brent and Kempton Green; but towards the close there is some really spectacular and exciting action consequent upon the mine explosion and the rescue of the men who have been trapped, among them Green. These scenes were decidedly well handled and serve to bring the story to a conclusion with the meeting of Lewis and Florence Turner after many years, and his recognition that he has misjudged her. Also, we understand that he has undergone a change of heart in regard to his attitude toward his employes.

The plot in the opening reels, when Mitch and Wellington Playter are introduced as partners on a mining claim, is simple and direct enough. Each falls in love with Florence who comes to the community as a school teacher, but Wellington wins her, not quite fairly however. As an upshot of various misunderstandings, Wellington is killed in a saloon brawl and an attempt is made to place the blame on Mitch, because the two are known to have had a quarrel.

The squatter's daughter, whom the miner eventually marries, is instrumental in saving him and also is responsible for his belief that Florence has been false to their friendship. Lewis plays the scenes in this part of the picture with the requisite force and gives some appeal to the character. Unfortunately, Miss Turner does not have an opportunity to exercise her talent to any marked degree, but she fulfills requirements as do others in the cast, including Sarah Truex, Francis Joyner, Harry Hyde and Elizabeth du Barry Gill.

Mitchell Lewis and Florence Turner Should Draw Good Business

Box Office Analysis for the Exhibitor.

Providing you are playing to patrons who are partial to stories with a western atmosphere and who are looking for strong melodramatic action, you may be able to put this over satisfactorily, even if it has shortcomings which prevent its being placed among sure-fire successes. No doubt the film cost a lot of money and before it reaches you, some of the defects, such as have been noted in regard to the sub-titles, may be remedied thereby strengthening the picture as a whole.

In bidding for patronage, you have the names of two stars to work with, each well known, although with an entirely different crowd. As a virile actor who expresses brute strength about as convincingly as anyone on the screen, Mitchell Lewis certainly has a big reputation, and you may count upon him to draw if you supply the right sort of exploitation. It might be worth while to refer to some of his best known pictures, such as "Code of the Yukon" and "Children of Banishment."

The appeal of Florence Turner will be stronger with a different class of fans, the old timers who remember the short reel program days, when Miss Turner, as a Vitagraph player, was one of the biggest favorites on the screen. During the past few years she has done little, but the loyalty of motion picture lovers will make certain the cordiality of the welcome greeting her return.

In advance announcements where you have a chance to name the players, I would make quite a bit out of the presence of Miss Turner in the cast, referring to her early record so that there will be no question about her identity. Others in the cast worth mentioning are Wellington Playter, Kempton Green and Evelyn Brent.

A Powerful Thing

"The effect of FLORENCE REED'S performance is fairly stunning. One sits in awe and wonders whether he is looking on a mere celluloid figure or a flesh-and-blood reality.

"Miss Reed has the benefit of an excellent company, in which William Desmond and Alec Francis are prominent, but it is the actress herself who makes '*Her Code of Honor*' the powerful thing it is."—

Peter Milne in *Picture Play Magazine*.

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UNITED PICTURE THEATRES of AMERICA, Inc.

J. A. BERST, *President*

1600 BROADWAY, NEW YORK CITY

Little in Story or Treatment to Give Distinction to Theda Bara Meller

Theda Bara in
"THE SIREN'S SONG"
Fox

DIRECTOR.....J. Gordon Edwards
AUTHOR.....Charles Kenyon
SCENARIO BY.....Charles Kenyon
CAMERAMAN..... .....John W. Boyle
AS A WHOLE.....Wild meller that fails to convince; little to recommend either the story, or the manner of its treatment.
STORY.....Gives star role of a French peasant girl; is decidedly artificial in construction.
DIRECTION.....Aims to make scenes tense but seldom achieves anything lifelike.
PHOTOGRAPHY.....Much of it cloudy
LIGHTINGS .....Ordinary
CAMERA WORK.....Passable
STAR.....Emotes with plenty of fervor but doesn't create a really human character.
SUPPORT.....Practically all of the players overact; L. C. Shumway, Albert Roscoe and Alfred Fremont have conspicuous roles.
EXTERIORS.....Those on the lighthouse island do very well.
INTERIORS.....Only conventional sets are needed
DETAIL.....Nobody seemed to bother much about the fine points of production.
CHARACTER OF STORY.....Not unlike the kind of thing frequently given Theda Bara.
LENGTH OF PRODUCTION.....4,700 feet

IN a few respects this suggests the Nazimova production, "Out of the Fog," based on the stage play "'Ception Shoals;" but in reality the resemblance is only superficial, going no deeper than the atmosphere created on a lighthouse island, and the fact that the heroine is misunderstood and hampered by a stern guardian, in this instance the girl's father. Once in a while the scenes might indicate that the earlier picture had provided some of the inspiration for this one, such as the action in the lighthouse when the light goes out, but surface similarities of the kind are of no real consequence.

The melodramatic story told here never carries the illusion of life, for the characters are overdrawn and there is little in the development of the plot that seems plausible. Things just happen at the convenience of the director, who tries to work up one emotional situation after another and give the semblance of a spiritual tone to the character of the Breton girl played by Theda, which is all too obviously fictitious.

With a critical crowd, there are a number of scenes in "The Siren's Song," which, although they are intended to be taken seriously, may get a laugh. For example, the way in which the director has handled the character of the minister, played by L. C. Shumway, makes the figure a bit ridiculous. He follows Theda wherever she goes and has a happy faculty of always catching her in the act of love making. After a time it becomes amusing to see the clerical figure bobbing up at just the right moment that he may have new grounds for telling the girl that she is fast going to the devil.

In its entirety, "The Siren's Song" is cheap sensationalism, appealing only to the most elementary emotions and not designed for theaters where the entertainment is habitually kept on a high plane.

Theda is a peasant girl with an exceptionally fine voice which she uses at church festivals, much to the delight of the natives, but to the dismay of her biggoted father, who fears that she is going to follow the worldly path traversed by her mother. The girl's lot is not made any easier by her love affair with the young parish priest, who finally is persuaded to drop her.

On the point of suicide, Theda is rescued by members of an opera company who take her to Paris and a few years later we find her a reigning favorite on the Paris stage, with Albert Roscoe, a wealthy Parisian, among her devoted admirers. He cannot marry her, however, because he happens to have a wife already.

Presently, Theda returns to her home village with Albert, her avowed intention being to sing to the French soldiers. Everybody seems to strive to make things uncomfortable for the visitor, especially the minister, who perpetually hounds her and raves about the retribution sure to come if she does not give up her lover. After a time Theda is persuaded to send Albert away, whereupon her eyes are soon opened to the true motives of the priest, who wants her for himself.

To close the picture, they have the singer sacrifice her voice through singing for the soldiers; then bring back the lover as a recompense. The cast includes Ruth Handforth, Paul Weigel and Carrie Clark Ward.

May Be Liked by Faithful Admirers of Fox Star Who Accept Anything She Does

Box Office Analysis for the Exhibitor.

Unless you figure that you can put Theda Bara over, no matter what the quality of the picture in which she appears, I would pass up "The Siren's Song," for, except with the most devoted followers of the Fox star it will have little appeal.

The production is not good enough to warrant your talking much about atmospheric settings, and the like, for wise fans are not easily fooled and resent having a poor picture foisted upon them as something unusual.

Just how much good photography contributes to the enjoyment of the spectator is difficult to estimate, but my guess is that although an audience may not be conscious of it, their pleasure is considerably increased when a film has artistic merit in lightings and tintings. And right here is a chance missed by the director of "The Siren's Song," for judging from the print displayed at an advance showing, exteriors that might have been made distinctly attractive appear only ordinary.

If you are in the habit of running Theda Bara pictures you no doubt have discovered the most advantageous method of exploiting them in your neighborhood. Without departing from facts, you may assure your folks that "The Siren's Song" is a typical Theda Bara story and that is about all you are safe in stating, because there might be a comeback if you said much in its favor.

Melodramatic Romance Has Some Tense Situations and is Well Presented

Geraldine Farrar in

"THE STRONGER VOW"

Goldwyn

DIRECTOR .....Reginald Barker
AUTHOR .....Izola Forrester
CAMERAMAN .....Percy Hilburn
AS A WHOLE....Colorful Spanish romance depending largely upon the tenseness of dramatic situations.
STORY.....Well constructed for a story of its type
DIRECTION .....Makes quite a bit out of spectacular ensembles, such as those at a Spanish carnival; keeps the acting in a forceful vein.
PHOTOGRAPHY ..... Generally good
LIGHTINGS.....Nothing extraordinary although artistic effects are realized occasionally.
CAMERA WORK .....Conventional
STAR.....Is not always photographed to advantage; exerts her exotic personality as in previous productions.
SUPPORT.....Tom Santschi and Milton Sills do very well as members of rival Spanish families.
EXTERIORS .....Answer the purpose
INTERIORS.....Furnished in a way that suggests the atmosphere of Spanish homes or Apache resorts in Paris where some of the action transpires.
DETAIL.....Shows a commendable regard for accuracy in costuming and settings.
CHARACTETR OF STORY....Emotional drama without objectionable features.
LENGTH OF PRODUCTION.....5,400 feet

FOR her fourth Goldwyn picture, Geraldine Farrar has a character which unquestionably is well suited to her personality. In the role of a high-spirited Spanish woman she has plenty of opportunity to act with dramatic force and to display the intensity which is so much a part of her personality, on the stage as on the screen. The role is different from those that the operatic screen star has interpreted in the past and no doubt will be received with interest.

But as a picture, "The Stronger Vow" can hardly be given a place among the best things that Miss Farrar has done. The story is tense enough, it has action galore and the plot is constructed along sound, melodramatic lines, yet there is a lack of reality about the whole affair which prevents the tragic episodes from creating a deep impression.

In its fundamentals, the plot is not unlike many that have been made the basis of less pretentious productions, both here and abroad, but it should be said to the credit of the director, that his treatment has given a fresh interest to the situations and an audience that likes highly colored melodrama of this description should be content.

It is a bit unfortunate, however, that Miss Farrar was not photographed to better advantage in a number of scenes which do not do full justice to her facial expressions and consequently mitigate against the pleasing quality of the picture in its entirety, especially as many people are more interested in the star than the production. Probably some of the lightings were not all that they should have been, but the trouble seems to have been rather that Miss Farrar was not photographed from angles calculated to bring out her best features.

Director Barker starts off with a gay carnival scene, supposed to be the Easter festival at which Geraldine, as Dolores DeCordova, makes the acquaintance of an impressive stranger, played by Milton Sills, who it transpires is a member of a Spanish family that for many years has carried on a feud with the Cordovas.

Geraldine's cousin, Tom Santschi, angered by the flirtation because he is in love with the Spanish beauty himself, tells her brother and demands that she be taken home. Later he kills the brother, making it appear that the murder was committed by Sills. This accounts for Geraldine's vowing to avenge her family by killing the assassin.

Presently the scene shifts to Paris, where Geraldine is living after the death of her mother and Sills is stationed at the embassy. They meet and in due time marry, which paves the way for the big climax of the picture when the woman is told by her cousin that her husband is the man she has sworn to kill. These scenes are presented with considerable force, as are those dealing with action in an Apache den where the perfidious Tom Santschi is shot, after the falsity of his accusation has been revealed. In the cast are Hassard Short, giving an excellent portrayal of an Apache, Kate Lester as Geraldine's mother, and John Davidson.

You Should Have No Difficulty in Getting Business on the Strength of Star's Name

Box Office Analysis for the Exhibitor

Whether or not the American public will receive this Geraldine Farrar picture with as much favor as has been accorded some of her previous productions, is open to question, but there can be no doubt about its success in the foreign market. It possesses all the melodramatic qualities that European and South American audiences are supposed to crave, and the production is true enough in its atmosphere to satisfy even those who are familiar with Spanish customs.

From a box office standpoint, providing you give it the right sort of exploitation, there should not be much difficulty in playing "The Stronger Vow" to good business, for the fame of Geraldine Farrar certainly is widespread and there are many people, music lovers as well as photoplay fans, who will want to see her in anything she does.

It probably would be wise to emphasize the Apache sequences of the story, as well as those dealing with Spanish life and spectacular scenes, such as the ones with which the picture opens in presenting an Easter carnival. Goldwyn probably will supply you with exploitation paper bringing out the colorful aspects of the production, but always bear in mind that in handling a Farrar film it is well to keep advertising along dignified lines in accord with the reputation of the star.

In advance announcements refer to this as Miss Farrar's fourth Goldwyn picture, mentioning the others, "The Turn of the Wheel," "The Hell Cat" and "Shadows." Also give some publicity to the really fine supporting company, notably Milton Sills, Tom Santschi and Hassard Short.

DO SOME ANNEXING YOURSELF - PROFITS

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

WILL HELP YOU GET THE CROWD

CURRENT RELEASE
"SIR SIDNEY"

FOX
FILM CORPORATION

THE FROHMAN AMUSEMENT CORPORATION PRESENTS
The most compelling, original and captivating character of the screen,

Miss Texas Guinan

IN TWENTY-SIX TWO REEL DRAMATIC FEATURE PRODUCTIONS typifying the rights, glories and hazards of the women of the Great West.

To be released one every two weeks commencing May 10th, on the State Right basis.
Each story written by a separate author of prominence especially for Miss Guinan, and directed by Cliff Smith.
The first four productions are, "THE SHE WOLF," "SOUTH OF SANTA FE," "MALAMUTE MEG" and "SOME GAL."
The supporting cast includes Jack Richardson, George Chesboro, Josie Sedgwick, and the greatest Chinese dramatic actor in America, Ah Wing.

These productions are made and exploited as special feature attractions. They are entertainments unto themselves and establish a new high water mark in Photo-Dramatic Creation.
Contracts are now awarded in the order of receipt of acceptances.

SOME TERRITORIES HAVE ALREADY BEEN CONTRACTED FOR

The FROHMAN AMUSEMENT CORPORATION
William L. Sherrill, Pres. 310 TIMES BUILDING *New York City*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 39 Sunday, May 11, 1919 Price 25 cents

The book was a best seller
Cosmopolitan Magazine published it
Hundreds of newspapers are printing it

Louis B. Mayer has given exhibitors
another Star-Story-Director
Combination in

"MARY REGAN"

Leroy Scott's sensational novel
of Big Pleasure in New York
with

Anita Stewart

Directed by
Lois Weber

A First National
Attraction

JESSE L. LASKY *Presents*

"THE WOMAN THOU GAVEST ME"

BY HALL CAINE
Directed by **HUGH FORD**
Scenario by BEULAH MARIE DIX

Hugh Ford

THREE powerful factors absolutely assure the box office success of "The Woman Thou Gavest Me."

One is the world famous story by Hall Caine.

The second is an all-star cast including Katherine MacDonald, Theodore Roberts, Milton Sills, Jack Holt and Fritzi Brunette.

The third, and perhaps the greatest, is the masterly direction of Hugh Ford.

Admittedly one of the foremost producers in the theatrical and motion picture worlds, Hugh Ford has rapidly won an international reputation.

Among his brilliant stage successes are "Joseph and His Brethren," "The Garden of Allah," "The Melting Pot," "The Yellow Jacket," "Potash and Perlmutter."

His remarkable skill on the screen is proved by such hits as "Sapho," "The Prince and the Pauper," "Such a Little Queen," "Mrs. Wiggs of the Cabbage Patch," and Hall Caine's "The Eternal City."

Hugh Ford is a personal friend of Hall Caine; knows the facts surrounding the startling story of "The Woman Thou Gavest Me"; knows from his travels, the scenes in England, India and Africa which are covered by the action.

The result is a big, thrilling, red-blooded production that means record crowds and record profits for exhibitors.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

A Paramount-Artcraft Special

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. No. 39 Sunday, May 11, 1919 Price 25c

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News of the Week in Headlines

Monday

B. P. Shulberg to represent John Tippett in this country.

Glynne and Ward to build in Astoria, Long Island. Cost $400,000, to seat 3,000.

Women's Clubs form organization known as National Federation for Better Film Workers to fight censorship.

J. A. Quinn, president of Motion Picture Co-operative Asso. of Los Angeles, here to push project for studio in which independent producers can make pictures.

Tuesday

Sales promotions at Famous Players-Lasky.

Robertson-Cole closes important deal with Oriental Trading Co. for Far East.

Harry O. Davis, formerly of Triangle, in New York.

Wednesday

Alice Brady signs with Zukor.

Ascher Bros. of Chicago to build $400,000 house in Cincinnati. To seat 2,500.

Louise Huff signs for series of six pictures for American Cinema Corp.

Jack Pickford files denial regarding charges relative to leaving the Navy.

Elks making picture for U. S. Federal Vocational Board.

Thursday

Many notables in the industry send congratulations on first birthday of WID'S DAILY.

Lou Tellegen signed by Goldwyn to co-star with his wife, Geraldine Farrar.

Canadian Exhibitors Film Exchange ready to start work.

General Film to liquidate.

Friday

Board of Review and N. A. M. P. I. to meet next week.

Famous Players-Lasky will release seven Paramount-Drew comedies.

David Wark Griffith in New York for opening of repertoire season at Cohan Theater, May 12.

Musicians on strike in St. Louis.

Saturday

Premiere of S. L. Rothapfel's First Unit Program at Rialto.

H. O. Davis, formerly with Triangle, appointed managing editor for The Ladies Home Journal.

Percy L. Waters, head of Triangle. S. A. Lynch out.

N. A. M. P. I. fighting distribution of "Fit to Win."

NAZIMOVA
in *The* RED LANTERN

opened at the Rivoli Theatre, New York last Sunday to record breaking crowds that blocked traffic on Broadway.

Dr. Hugo Reisenfeld
Managing Director
says "**We were forced three times to stop selling tickets**"

METRO PICTURES CORPORATION

Take a Pencil and Figure Out What New Policy Means

To those who have been working persistently and with occasional wild ravings of pleading for the day when films would be considered as productions to be sold on their merits, it is most gratifying to see how every producing organization in the business is today making a very sincere effort to get the best directors instead of some little curly-headed chicken that may have nice manners towards certain influential persons at interesting hours.

Much has been said about the star evil and exhibitors some times have raved overtime on this subject, but it hasn't really been a "star" evil—Lord bless you—No—There never have been enough real stars—It's been the "chicken" evil.

Much of the confusion has, of course, resulted from the fact that the "influential ones" or the producing friends of the "influential ones" have called the "chickens" by the much abused (in the film business) title of "star."

One reason many theatrical folks have long looked down on film folks is the fact that on the speaking stage it is quite a bit more difficult to become a "star" and "stick" as a "star" than in the films.

The reason this has been true is very simple. It has been the fault of the film sales and distribution systems.

On the speaking stage a producer must sell his "star" to the public direct and if the public doesn't agree with the producer's opinion then it costs a sure enough bank roll to continue to force that "star."

In the film business it has always been very different. The producer has been selling to the exhibitor and the great bulk of the exhibitors have been sticking to the relic of the "grind-show-novelty of the movies" policy of changing every day or several times a week, which made is possible for him to force "the star" on the public after the producer had forced said so-called "star" on him.

Lack of organization on the part of the exhibitor and a "grab the coin while the coin's good" policy on the part of the producer made this awful system possible.

It was always basically unsound and was bound to go but it is to be regretted that it was necessary for the public to have to force the issue!

You don't need to kid yourselves!

The coming change has been forced by the public. It has been a slower process but in the past two years they have registered their objection to poor pictures so emphatically that the message of the poor starring box office has made itself felt!

Producers have looked things over and noted the big takings of the good films that have been given a half-way chance and by contrasting this with the awful business of the poor stuff, there was no mistaking the danger signal!

It is so hard for most of the so-called "wise" Broadway gang to get right with themselves that it will be a long time before many of them really realize what has happened.

This booking good films on their merits and playing them as long as they will pull a profitable business causes such a switch in possibilities that the pencil pushers who muss up all Mrs. Astor's table cloths are getting dizzy with the mental gymnastics caused by the extra cyphers which loom up in the calculation of what a truly great film given a fair chance under the new merit booking system may do.

Everyone admits that no films in the past with the possible exception of D. W.'s "Birth" have ever been given half a chance. If you want to really understand that fact talk to some of your good friends outside the business and find out how many of the fine films of last year they missed. Then ask them about the big stage successes and see how many they missed.

Try it out on yourself! Check up on the stage hits. You have seen most of them because they were played on their merit. If they were real hits you heard about them and had a chance to get to see them. But—with films—well, by the time Bill told you about that great film it was gone and never again did you know where

ALBERT CAPELLANI

WHO HAS COMPLETED

"OH! BOY"

The Man
Who Adapted,
Directed and Made

"THE RED LANTERN"

Now Heading His Own Company in the Production of a Series of Special Features Co-starring

CREIGHTON HALE and JUNE CAPRICE

And Another Series Starring

DOLORES CASSINELLI

ALBERT CAPELLANI PRODUCTIONS
Incorporated

1457 Broadway New York, N. Y.

Rothapfel Unit Very Weak. Short Stuff Ordinary. Feature Poor and Tiresome

S. L. Rothapfel's

First Unit Programme

Ind. Sales Corp.—Film Clearing House, Inc.

SUPERVISED BY .....S. L. Rothapfel
DIRECTOR ..... Wallie Van
AUTHORS.....**"False Gods" by E. Lloyd Sheldon; "Wild Flowers," by George V. Hobart.**
CAMERAMAN ..... Edward Earle
AS A WHOLE.....**Comedy good; short stuff quite weak; feature poor.**
STORY.....**Feature plot very ancient and ordinary with inconsistencies and woeful lack of real dramatic moments.**
DIRECTION.....**Failed to register distinctive or artistic atmosphere or production values and bored with countless scenes of "people in and out" without developing characterizations; never really made you believe it.**
PHOTOGRAPHY....**Generally ordinary; frequently poor.**
LIGHTINGS.....**Nothing that could be called distinctive or artistic; frequently flat.**
CAMERA WORK .....**Ordinary**
PLAYERS.....**Not a real personality in cast**
EXTERIORS.....**Lacked artistry as to composition and lighting.**
INTERIORS.....**Very ordinary generally and certainly not of a calibre now expected in real features.**
DETAIL.....**Some very badly misplaced scenes and several jarring inconsistencies.**
CHARACTER OF STORY.....**Generally rather blaa, telling of time-honored tempted wife situation**
LENGTH OF PRODUCTION,
About 5,500 feet, with three short features

TRULY this was a real disappointment. It is certainly to be regretted that S. L. Rothapfel, who had a standing very high in the exhibition field, should present such a weak combination as this as his conception of what exhibitors should consider a good, complete program. It is weak from the start in that the short stuff is not even as pleasing as the average stuff presented in any first-class theater today, and the feature is painfully tiresome and very ordinarily done.

The comedy, "Wild Flowers," which closed the program, was rather good and appealed particularly as the only bright spot on the bill. It gets over because of the novelty of the idea which is simply a presentation of a day of the life of the average New York "wild woman," aided wonderfully by some very good nut titles which were made particularly funny by animated cartoons.

The name of the feature is "False Gods." Grace Darling, Hugh Thompson, Florence Billings, Alfred Hickman, Harry Mestayer and Ida Darling were the principals and there is not only no box office value in any of these names but I am sorry to have to report that there is not a truly sympathetic character in the plot. Every character is a negative one and there is not a personality in the cast dominant enough to rise above the character in such a way as to lift any single scene out of the rut.

The story is the old, old junk about happy husband and wife made unhappy by husband's success which brought the wife into the temptations of society, causing misunderstandings with finally a murder where one he-vamp kills the other and the wife confesses because she thinks hubby did it. Certainly this sounds familiar to all of you. Of course, they finish with everything lovely and the saddened pair happy again in their little home.

As the key structure of the plot they had to provide business difficulties for the husband who was an architect and this was done by a strike being declared on a building. I would like to be informed as to when architects have been contractors and in what way a strike would effect the business career of an architect.

In one sequence in about the last of the first reel where the characters were all gathered in a drawing room, there was some terrible juggling of scenes which jumped the characters all over the place and back again in a nerve-wrecking manner which makes this almost a Chinese puzzle. All through the production the architect and his wife and all the other principals, for that matter, spent practically all of their time in a home which was, according to a title, supposed to belong to Ida Darling. This seemed peculiar, to say the least.

The chief fault with this, however, was its utter failure to impress, interest or stir the emotions. It dragged terribly. There was so much of the "people in and out" that it became very tiresome and never, at any time, did the director build any of his characters into that very desirable intimacy which gives an audience a true concern as to what is going to happen to them.

The production values from every viewpoint were quite ordinary but had the dramatic strength been sufficient this might have been forgiven. As it stands the feature certainly registers as decidedly ordinary. It is not even up to the standard of the ordinary program of the past year.

Weakness of Program Makes Forcing Inadvisable. Has No Ad Possibilities

Box Office Analysis for the Exhibitor

I can't see this from any angle as a box office value. There is no individual item in the program that will justify advertising and even if you wanted to try to force this and take a chance on your public liking it, the various elements do not present what are ordinarily considered good advertising possibilities. There are no personalities to talk about, there is no title to get them in on, there is nothing new or novel about the story, and if you try to put this over as an example of what S. L. Rothapfel, the New York exhibitor, considers ideal as a unit program, you are only going to injure whatever prestige Mr. Rothapfel may have with your fans and at the same time make them question your judgment.

In presenting this for a trade showing, the Rialto orchestra did its best with special music, and most of the invited audience who had been brought together under circumstances which would naturally make them give the benefit of the doubt, were prepared at the outset for much approval. Before the feature was half over the audience was cold, then they began to twist in their seats and it was plainly evident that everyone was decidedly bored, until the novel comedy brightened things up at the finish.

Without the benefit of the Rialto presentation and the warmth of an invited audience, this program hasn't a chance. It is certainly to be regretted that Mr. Rothapfel has failed to deliver in this effort but it only goes to prove that a good trombone player is not always an expert violinist just because he decides that he should be. It is surprising, however, that a man who has had Mr. Rothapfel's opportunity, should not have been a better judge of his finished product with the result that he could have realized its weakness and have waited until he had managed to make something worth while. That again, however, only tends to prove the fact that the producer who is too close to his own brain child frequently is unable to pass proper judgment upon it.

D. W. GRIFFITH
REPERTORY SEASON

Out from the far places he comes once each year, bringing with him the matchless treasure of his long labor.

Up from the South with "THE BIRTH OF A NATION," the most popular dramatic entertainment ever created.

Then from Babylon and glorified Palestine with "INTOLERANCE," the mightiest spectacle man has ever conceived.

Last, from the Fields of Flanders with "HEARTS OF THE WORLD," the epic of the war made for the French and British Governments.

And now, from London and China, DAVID WARK GRIFFITH brings for its first showing to the world:

"BROKEN BLOSSOMS"

As startling an advancement in the cinema art as were the other triumphs of this world genius.

A drama of profound emotion; of exquisite delicacy; of terrific strength.

It is a worthy expression of Mr. Griffith's great talents in their rich maturity.

The offering will be introduced by an impressionistic prologue of original conception.

D. W. GRIFFITH'S Repertory Season denotes a world-epoch in the history of the theatre.

Following the premiere of "BROKEN BLOSSOMS," other offerings are to include "THE FALL OF BABYLON," an expansion and amplification of the thrilling Babylonian episode in "Intolerance," and a modern American story, "THE MOTHER AND THE LAW," based on the original story as first related in "Intolerance," with additions and changes.

GEO. M. COHAN'S THEATRE
NEW YORK CITY

BEGINNING
TUESDAY EVENING
AT 8:45 O'CLOCK

MAY 13TH

Excellent Character Studies in Distinctive Production. Sags in Middle

Anita Stewart in

"MARY REGAN"

Louis B. Mayer—First National

DIRECTOR ..... **Lois Weber**
AUTHOR ..... **Leroy Scott**
SCENARIO BY ..... **Lois Weber**
CAMERAMAN ..... **Dal Clawson**
AS A WHOLE ..... **Character development and excellent technique impress favorably but waits too long for real kick.**
STORY ..... **Struggle of crook's daughter to keep straight runs too long before climax.**
DIRECTION ..... **Registered excellent characters and atmosphere holding interest remarkably well considering slenderness of plot.**
PHOTOGRAPHY ..... **Generally excellent**
LIGHTINGS ..... **Many very good effects**
CAMERA WORK ..... **Quite pleasing; some unusual angles.**
STAR ..... **Pretty, but did not hit high spots in emotional work; overshadowed at times by cast.**
SUPPORT ..... **Excellent characterizations**
EXTERIORS ..... **Distinctive**
INTERIORS ..... **Very good; always carried conviction; never "setty."**
DETAIL ..... **Many excellent bits; first reel development fine.**
CHARACTER OF STORY ..... **Character study with meller finish; cannot offend.**
LENGTH OF PRODUCTION ..... **6,661 feet**

HERE is an excellent character study that holds perfectly at first and then slumps because it fails to hit high spots in emotional climaxes after the characters and their relations have been clearly established.

The first two reels are great, then it sags and the final melodramatic climax is too late. It lacks a real kick in about the third reel.

Anita Stewart registers as a pretty shero in distress because father was a crook and the part of the film establishing her refusal of a big detective for fear of spoiling his career is great, but after she does wed a rich young loafer to reform him, the climax lags and the finale finds the audience still interested but no longer sitting on the edge of their seats.

Miss Stewart is at times overshadowed by the strong characterizations registered by others but always she is good to look at and some of her closeups are indeed beautiful.

Director Lois Weber certainly presented her characters so that you came to know them intimately and the action interests always but somehow the big moment never comes.

The production atmosphere was decidedly distinctive and from a photographic and technical viewpoint the values are very high.

The first reel shows the master hand in the surprising amount of story that is intelligently presented in a very short time. Excellent titles helped materially.

Surely this character study type of production, so flawlessly done as to atmosphere, is an advance in the right direction over old-time "straight action" films and you may be most agreeably surprised to learn that your audiences have come to appreciate well done characters much more than "action situations."

Don't get an impression that this is weak. It has been exceptionally well done. But it lacks the kick to make it truly big.

In the very excellent supporting cast were Frank Mayo, George Hernandez, Hedda Nova, Carl Miller, Barney Sherry, Brinsley Shaw and L. W. Steers.

Prepare Them for Characters. Should Get Money and Please

Box Office Analysis for the Exhibitor

I would say that you can put this in any house, do a big business with it and satisfy your fans. Many will be very much pleased.

Bill it as a "character drama." Play up the fact that it is not just an action film but a story in which the famous Lois Weber has drawn some most interesting characters with Anita Stewart as the storm center of a sensational society blackmailing plot.

Concentrate in your early advertising on this interesting angle: "Are you like your father or your mother? Mary Regan feared she would be like her father."

Make use of Anita Stewart photos and always refer to Lois Weber as the wonderful character painter of the motion picture screen.

If your fans approach this looking for characters they are going to like it. If they come in looking for a star film or a dramatic film with a kick in every reel they may be disappointed. It is always good business to key your ad campaign so as to get your cash customers in the proper frame of mind.

to find it. It was lost in the ballyhooing done about the new stuff.

It's going to mean great things, folks, for everyone who can deliver, and I say again that he who protests against the coming method of merit open booking does so only because he lacks faith in himself to stand up in fair competition and win out on ability.

If you want to jump with joy—take a pencil and figure out the new possibilities.

As for the old scarecrow—"there won't be enough good films"—that should hand anyone a good laugh.

The law of supply and demand has never gone wrong except when forced wrong as it has been in the film business in the past.

There has been a tremendous overproduction of films for the past few years even with the quick change policy dominating. Does anyone want to argue that with fewer but bigger houses playing each good film as long as it will draw profitably that we still won't have over production?

Of course, we'll have over production and the tremendous returns made possible for the really worth-while films will guarantee the making of enough FINE productions.

The only weak spot in the present scheme of things is the scarcity of capable, intelligent, directors, big enough to really make the best. Money alone has never made a great film. There have been numerous notable instances of stupendous sums expended without avail. It takes great directors to make great films. You can easily recall many very expensive films that were awful. Some were never even released.

I have been pleading with producers for many years to give more thought to directors. Only when literally forced to recognize this need by the action of the public have they come to see the truth.

What will be the answer?

In the coming year the thirty best directors, and there are only about thirty—real ones—important fact—isn't it—are going to realize in true measure for their services. And well they should because booking films on merit and playing them for long runs means not only getting people in but sending them out boosting to send other patrons in which is your director's job, for he alone makes or breaks the entertainment value of any production.

I told them to begin to develop directors many years ago. Now they'll all start—but it takes time and means many, many bad guesses. Meanwhile those few who have proved themselves will get their just reward!

And I believe everyone will be glad of it! It is sane and sound and for once it looks like the film industry in America is going to begin to resemble a regular business!

Wid Gunning

Established 1910

PERFECT
DEVELOPING AND PRINTING
Tinting — Toning — Titles
MOTION PICTURES MADE TO ORDER
Industrial — Photoplaylets — Educational
MULTIPLE-SET STUDIO FOR RENT

QUALITY — SERVICE

Rothacker

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CHICAGO

HAYAKAWA SUCCESSES—

"His Birthright"—The story of a Japanese boy who sought to erase the stain of his birth.

"The Temple of Dusk"—Portraying the faithful love of a Japanese poet for an American girl.

"Bonds of Honor"—In which Hayakawa portrays a Japanese army officer and his dissolute brother in a dual role.

"A Heart in Pawn"—The sacrifice of a Japanese sweetheart for the success of her lover's career.

"The Courageous Coward"—In which a young Japanese lawyer accepts the stigma of "coward" to shield a man who loves the same girl.

SESSUE HAYAKAWA in His Debt

Produced by
HAWORTH

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Produced by
HAWORTH

SESSUE HAYAKAWA
in The Courageous Coward

AND THE CRITICS SAID:

"Sessue Hayakawa is worth seeing in any photoplay."—Helen Pollock, The Morning Telegraph.

"One can always be sure of a generous amount of intelligent acting in a Hayakawa picture. 'The Courageous Coward' contains a lot that will interest film fans."—Helen Rockwell, Exhibitors Trade Review.

"Sessue Hayakawa does colorful work."—Margaret MacDonald, Moving Picture World.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Screen Version of "The Third Degree" Comes Near Being a 100 Per Cent. Drama

Alice Joyce in

"The Third Degree"

Vitagraph

DIRECTOR .....Tom Terriss
AUTHOR .....Charles Klein
SCENARIO BY .....Phil Lang and Eugene Mullin
EDITED BY..Mr. and Mrs. George Randolph Chester
CAMERAMAN .....Joe Schelderfer
AS A WHOLE.....Remarkably fine version of famous stage drama admirably produced and strongly acted; may be classed as one of the strongest pictures released by Vitagraph.
STORY.....Intelligent adaptation of a play that has been prescribed by many traveling companies and innumerable stock organizations.
DIRECTION....Marked by many significant touches which heighten the tense atmosphere of the scenes.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Especially good, notably where difficult effects are required, such as those during the "third degree" episodes.
CAMERA WORK .....First rate
STAR.....Exerts considerable appeal in her portrayal of a young woman who is ready to sacrifice everything in order to save her husband.
SUPPORT.....Gladden James gives a superb performance during trying scenes, such as those when he is called upon to indicate the emotions of a man weakening under "third degree" methods; the cast throughout is entirely efficient.
EXTERIORS .....Don't figure much
INTERIORS.....In keeping with a production of high calibre.
DETAIL.....The film was edited and titled in a way that never permits any vagueness in the story, nor allows the action to drag.
CHARACTER OF STORY.....Human interest drama
LENGTH OF PRODUCTION.....5,545 feet

"THE Lion and the Mouse" was a first-rate photoplay, but there can be no doubt about this screen version of Charles Klein's equally famous "The Third Degree" being superior to the earlier production in which Alice Joyce also starred, under the direction of Tom Terriss. Few, indeed, have been the screen adaptations of stage plays which have come through in pictorial form with the force, sympathy and fidelity to the spirit of the original found here.

Great credit is due Tom Terriss for his handling of the big moments of the picture, such as those during which Gladden James is put through the third degree. It is doubtful if this young actor ever gave a truer performance than that of the young man forced into a confession through hypnotic influence, and supplementing the impressiveness of his acting is truly expert direction which utilizes every means to increase the suspense of the situation. A scene particularly worthy of note is that in which the eyes of the tortured man are reflected on the revolver held before him by his tormentors.

While scenes such as this, and the uniformly fine acting of the players guided by Director Terriss, have much to do with the marked impression left by the picture, I have a notion that a fair share of the credit for the building up of the story, with every point properly planted and no incidents that seem superfluous, belongs to Mr. and Mrs. George Randolph Chester who are credited with editing the film.

There are many touches that indicate the craftsmanship of a trained fiction writer, who, through long experience has learned the art of including what is necessary and excluding all that is superfluous to the progress of a story. As is customary in turning a stage play into a screen drama, the action starts earlier than in the spoken version, but as handled here there is nothing that can be called unnecessary to a full understanding of the plot.

When Gladden James, as Howard Jeffries, Jr., and Herbert Evans, as Robert Underwood, are at college where Gladden meets Alice Joyce in the role of a waitress and marries her, one may wonder at an incident such as that in which Gladden is hypnotized by a fellow student. This is just a brief episode, but its importance is apparent later on when a memory of what has occurred before, appreciably heightens the effect of the sequences during which Gladden is hypnotized into confessing to a murder which he did not commit. All through, the film gives evidence of a careful consideration of the value of each scene in reaching the emotions of an audience.

Miss Joyce is not called upon to express great variety of feeling in the portrayal of the self-sacrificing wife, but the part does demand an appeal to the sympathies which she is completely successful in realizing. Her sincerity and naturalness are big factors in revealing the devoted and determined nature of Annie Sands. Anders Randolph is ideally suited to the role of Jeffries, Sr.; Hedda Hopper has the poise and refinement needed for the role of his wife; George Backus appears to advantage as the lawyer and others in the cast are all that the story demands.

Let Folks Know That You Have Something Out of the Ordinary

Box Office Analysis for the Exhibitor

By all means get "The Third Degree" if you possibly can and figure to hold it for a run of several days, backed by a heavy exploitation campaign. If you are playing in a neighborhood where a big picture has a fair chance to clean up on its merits, you won't need to worry about getting a full return on your investment.

No doubt you will receive considerable assistance from the Vitagraph Company, outside of the usual advertising material, in putting this over, for it will be liberally exploited on billboards and you will be supplied with high-class paper to use in connection with your showing. After you've seen the picture, I think that you will feel justified in having given your patrons a personal guarantee as to its merit.

Everyone who keeps in touch with the stage knows "The Third Degree," at least by name, and probably many of your folks have seen it acted. Find out just when it was presented in your town, either by a traveling company or in stock, and call attention to these performances in your advance announcements. Send personal invitations to dramatic editors to see the film and possibly you will be able to arouse some discussion concerning the relative merits of the play and the picture.

Alice Joyce surely will be a good drawing card with your regular fans, so give her a lot of boosting; she deserves it. Let folks know that the production was directed by Tom Terriss and don't be afraid to tell them that it is one of the strongest pictures bearing the Vitagraph trademark.

SELECT SP PICTURES
This is the girl he found himself married to!
it is one of the finest screen creations of
ALICE BRADY
in her latest Select Picture
"REDHEAD"
by Henry Payson Dowst
Scenario and direction by CHARLES MAIGNE
SP

Artificial Story Has Plenty of Plot Complications But Little Characterization

June Elvidge in

"The Social Pirate"

World

DIRECTOR ..... Dell Henderson
AUTHOR .....E. Forst
CAMERAMAN .....Philip Hatkin
AS A WHOLE.....Melodrama containing plenty of action; generally well presented by the players.
STORY.....Artificial in substance, but is strung together with some expertness.
DIRECTION.....Doesn't bother much about registering characters, but succeeds in putting the plot across.
PHOTOGRAPHY.....Varies; most of it passable
LIGHTINGS.....Usually good, although none of the effects are out of the ordinary.
CAMERA WORK .....Conventional
STAR.....Does the best she can with a character not calculated to arouse much sympathy.
SUPPORT.....Allan Edwards, George MacQuarrie and Ned Sparks among others in a competent cast.
EXTERIORS .....Nothing exceptional required
INTERIORS.....Studio sets that answer the purpose
DETAIL.....Doesn't call for particular comment
CHARACTER OF STORY.....Crook meller without objectionable features.
LENGTH OF PRODUCTION.....4,920 feet

ALTHOUGH it possesses little life-likeness, either in the story or the characters concerned, "The Social Pirate" probably will get by as passable entertainment with audiences that remain content with the old-style photoplay, in which more attention is paid to devising a complicated plot than to transcribing actualities on the screen.

The shortcomings in this production are in what has been left undone rather than in errors committed. The plot is followed through in sufficient detail, but those concerned have not succeeded in making the people figuring in the action appear like real human beings. From first to last they seem to be merely doing the bidding of the director. This being so, it is only natural that the sympathy aroused for even the principal of the characters, June Elvidge as a girl suspected of various wrong-doings for which she is not responsible, is slight.

Had more attention been paid to giving the illusion of reality to the story provided by E. Forst, "The Social Pirate" might have become a much more interesting film and one providing a really suitable character for Miss Elvidge, who always plays with sincerity and realizes chances for appeal whenever they present themselves. As it stands, she can hardly do more than give a conventional portrayal of the South American girl who comes to New York and gets into a lot of trouble.

Like so many oppressed heroines, she is unable to find employment until an opportunity is given her to appear as a performer in a cabaret where she fails to get over with the crowd because her act lacks pep. When the place is raided, the proprietor tries to place the blame on June, who is summoned to court the following morning.

Things might have come out all right for the girl had not chance caused her to find a valuable bracelet, which she proposes to advertise in the newspapers, but as it happens—things have a way of just happening in this story—she is taken ill and the doctor called to attend her writes a prescription on the back of the sheet of paper on which June had written her advertisement of the lost bracelet.

Still pursued by ill-fortune, the detective that raided the cabaret, has been engaged to trace the missing bracelet, which the girl inadvertently takes out of her handbag during the course of the courtroom proceedings. Her explanation that she had already prepared announcement for her find is not accepted by either the detective or the judge and she is sent to serve a term in a reformatory.

After her release, June, back in a boarding house room, is playing on a violin when the son of the wealthy woman who had lost the bracelet chances to pass by the house, and is so impressed by her musical talent that he engages her to appear at a musicale to be given by his mother. Of course, this starts a romance between the two, but to keep up the complications and add to the girl's tribulations, they introduce a trio of crooks who go to the country home planning to make a rich haul with June as their tool.

Without following in detail the action during these reels, it may be said that things are kept moving with sufficient animation until the final sequences bringing about the exoneration of the heroine. Included in the cast are Laura Burt, Lillian Lawrence, Winifred Leighton and May Hopkins.

Slide it Through as a Routine Program Production. Folks Won't Kick

Box Office Analysis for the Exhibitor

There's nothing in this picture to cause particular enthusiasm, so if it happens to be on your list I would handle it in a routine way without promising your patrons that you are giving them something extraordinary, because the chances are that most of them won't agree with you after they have seen the film.

As a program release, however, "The Social Pirate" may fill the bill for one day's showing, especially if you are playing to a crowd that likes crook melodramas with the trimmings of social life as it is conceived in a motion picture studio. Scenes dealing with wealthy society possess the kind of atmosphere that is always pleasing to women that enjoy seeing a crowd of smartly dressed folk in a ballroom.

Whatever a story may lack, you may always count upon June Elvidge to make the most of the character placed at her disposal, so I think that you are safe in figuring that she has created a worth-while following among your fans. Certainly she is the best bet in the exploitation of this production, and I would give her name and pictures a generous display.

"The Social Pirate" is a conventional title, but probably an effective one from an advertising angle, although Miss Elvidge, as seen here, is not in reality a pirate of any kind, rather a girl who is the victim of unfortunate circumstances. Unless I am mistaken, a series of pictures were released several years ago under the name of "The Social Pirates," but probably not many fans recall the earlier films, so there is little danger of confusion.

A Plea for the "Putting Over" of "Bad Picks"

From Bert Adler, one of our real old-timers in the exploitation game, comes a letter with the request that I print it without making any changes—and since I love a good friendly little argument—here goes—

"May 7, 1919.

"Dear Wid:—

"Please write an editorial soon, re-writing those exhibitor percentages!

"Give 'advertising and exploitation' fifty per cent. I don't care where you take the necessary ten from.

"But unless you give 'A. & P.' the highest average—**not** an **even** average with 'Selection'—you are leaving yourself open to a charge of inaccuracy. The ability to exploit counts for more than the ability to pick because exploitation can put over even the 'Bad Picks.' I know that time and again when you were a publicity man you got over poor pictures because you developed strong advertising points in them.

"Of course, the man who knows how to select, finds his advertising battle half won, but the big thing is that **if he is human and puts his cash occasionally into the wrong pictures,** his exploitation abilities are going to put such pictures over for him—whereas the exhibitor who does not know how to exploit would find such bookings an unfailing source of loss! You as much as admit this when you tell about the 'well' established and proven fact that thousands of exhibitors and exchangemen have been startled to observe in the past two years—that when an exhibitor did pay a big rental he invariably made more net profit—BECAUSE HE GOT BUSY AND PUT THE PICTURE OVER. There you have it—the importance of exploitation.'

"Right you are, Mr. Wid.

"So be consistent and re-write that percentage table. It does not give the truth, **as you know it.**

"Sincerely yours,

"INTER-OCEAN FILM CORPORATION,

"Bert Adler,

"Advertising Manager."

Now that Bert has had his say—I want to come back to the defense of my original percentage estimate of real exhibitor worth, which was 40 per cent. for exploitation, 40 per cent. for selection of films and 20 per cent. for presentation and house management.

Bert makes the point that exploitation can put "bad picks" over, but I make the point that many "bad picks" will kill patronage and discount the effect of the best exploitation in the world.

In talking about "picking out good points" Bert refers to the old days at Eclair when I, in a house organ, used to try to advise the exhibitor of the best way to exploit each film. Undoubtedly, when an exhibitor has a weak film that he must play he should pick out its good points to emphasize but he should never mislead or lie about quality if he expects to live.

It has frequently been said that "HONESTY is the BEST POLICY." Well, fellows—I can tell you for certain that HONESTY is the BEST ADVERTISING POLICY—and it's also a darn good INSURANCE POLICY on your BUSINESS!

With the open market that will be here in the fall there will be no excuse for "bad picks" and as between the 60 per cent. exploiter and 40 per cent. picker and 50 per cent. picker and 50 per cent. exploiter, I'm for the feller that can both pick 'em and put 'em over.

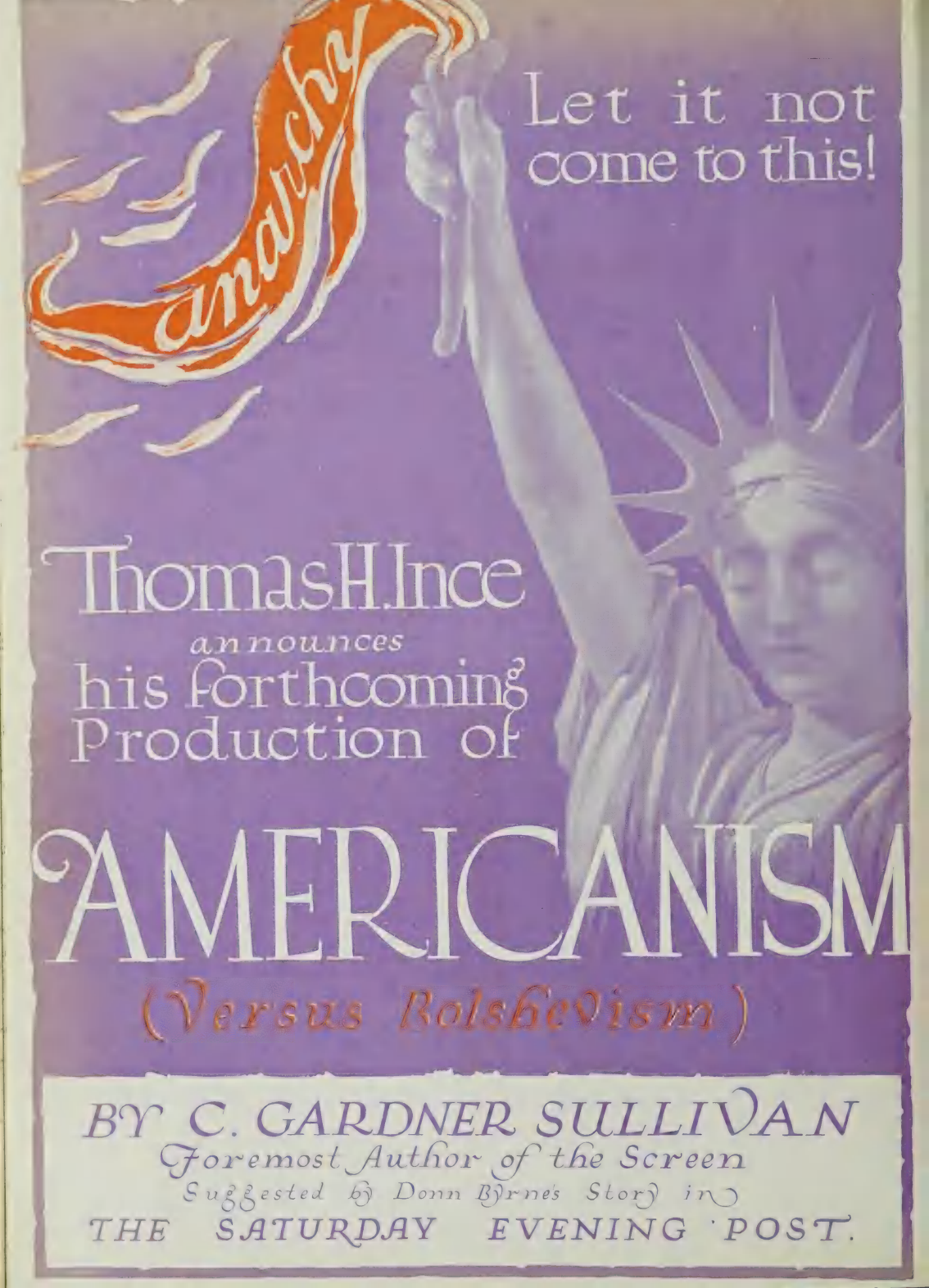
I enjoy the discussion, Bert, and I return the compliment by saying that while I was at Eclair and Warners Features you were a good "putter over" at Thanhouser and Universal—but I cannot agree with you as to the needs of the exhibitor of the future.

Wid Gunning

New York's Reigning Beauty

Mollie King

Appearing in Six Special Productions,
Direction of John M. Stahl /
Watch for further Announcements
American Cinema Corporation,
220 West 42nd Street New York City


anarchy
Let it not come to this!
Thomas H. Ince
announces
his forthcoming
Production of
AMERICANISM
(Versus Bolshevism)
BY C. GARDNER SULLIVAN
Foremost Author of the Screen
Suggested by Donn Byrne's Story in
THE SATURDAY EVENING POST.

GOVERNMENT OFFICIALS INDORSE
Thomas H. Ince's
AMERICANISM
(VERSUS BOLSHEVISM)

For the first time in film history, America's leading citizens, keenly interested in the theme of a photodrama, and in tribute to a great producer, write or wire their encouragement and approval before a scene of the drama has been photographed.

Says Geo. S. Overman, Chairman of the Overman Committee of the United States Government, which investigated Bolshevism in America:

United States Senate,

WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, Cal.

My dear Sir:-

You have agreed to assist in fighting a menace which imperils the national life of America, by producing a great motion picture which should teach the lesson that Liberty without the safeguards of law and order is only licence, and that Democracy without organized self-control is only demagogy.

You cannot render your country a greater service than this. The best way to crush out Bolshevism, which tends to overthrow our Government, and is now a very serious menace to our Civilization, is by publicity, and there is no better way than by the motion picture.

I most heartily indorse this movement, and beg to say that the country is to be congratulated in that they are to have the benefit of YOUR services in this regard.

Very truly yours,

Geo S Overman

Says William S. Kenyon, United States Senator from Iowa, who is a great leader in the movement to Americanize America:

United States Senate

WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, California.

Dear Mr. Ince:

I am mighty glad that you are to produce a motion picture to aid the people in understanding the great dangers of Bolshevism. I regard it as the greatest menace to our civilization.

Do you know that Secretary Wilson, Secretary of Labor in President Wilson's Cabinet, used to mine coal in my own County only eight miles from my home? He has come up from a coal miner to a seat in the Cabinet of the Nation. That illustrates the opportunity for all boys in this country. Why should anyone want to overturn a government that gives to their children such opportunities?

I am tremendously interested in this question of Americanizing America. Your work will help to do it. It has my enthusiastic good wishes.

Very truly yours,

Wm S Kenyon

Its Power Is Irresistible!

Was it Heredity or just plain Human Nature that led the Daughter to yield in Love's frailty to the very Desire that had destroyed the Mother twenty years before?

Yet, when sudden Revelation brings swift tragedy to her door, the Girl with unfaltering decision faces the startling truth in the only way her Code of Honor will allow.

FLORENCE REED

America's Foremost Emotional Actress

IN

Her Code of Honor

The S. R. O. Superfeature

Of this gripping picture the M. P. News says:—"There is a mystery, a sense of impending danger, a feeling that takes firm grip on the spectator, and when finally it accumulates in the climax, its power is irresistible."

2500
UNITED THEATRES

UNITED PICTURE THEATRES of AMERICA, Inc.

J. A. BERST, *President*

1600 BROADWAY, NEW YORK CITY

Dangers of Bolshevism Are Strongly Presented in Forcefully Acted Drama

"Bolshevism On Trial"

Select Special

DIRECTOR .....Harley Knoles
AUTHOR .....Thomas Dixon
SCENARIO BY .....Harry Chandlee
CAMERAMAN .....Philip Hatkin
AS A WHOLE.....Timely subject presenting in strong terms the absurdity and the trickery of what passes under the name of Bolshevism
STORY.....Adaptation of Thomas Dixon's novel entitled "Comrades."
DIRECTION.....Handled mob scenes expertly, introducing excellent types to represent the variety of people who have responded to the gospel of "anarchy and ease."
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Give a natural appearance to the players and the sets.
CAMERA WORK.....Scenes shot from effective angles.
SUPPORT....Pinna Nesbit is successful in indicating the indealistic and spiritual nature of the girl who is misled by false teachings; Robert Frazer, Leslie Stowe and others contribute much to the production.
EXTERIORS.....Scenes on island utilized for a Bolshevik colony are attractive.
INTERIORS ..... Acceptable
DETAIL.....The titles are long, but valuable in driving home the argument of the picture; a few mistakes in spelling should be rectified.
CHARACTER OF STORY.....Shows up breeders of discontent in their own colors.
LENGTH OF PRODUCTION.....5,940 feet

THE timeliness of the subject matter and its vital importance make this a picture deserving of the most serious consideration. On account of its very bigness, the theme presents many difficulties, and it is greatly to the credit of those concerned in adapting Thomas Dixon's novel that they have given the public a photoplay as sincere and true as is "Bolshevism on Trial."

Almost everything tending to disturb the existing order of things socially, economically, or in a governmental way, has come to be classed as Bolshevism, therefore this is a decidedly suitable title for an expose of the results likely to be attained in following out idealistic aims when they are commercialized by self-seeking crooks. The purpose of the story, and one that is adequately accomplished, is to give visual evidence of how things are likely to work out when law and order have been abandoned in favor of license passing under the guise of liberty.

The picture was produced on a large scale, introducing many scenes of dramatic power and some of spectacular worth in the later sequences, when the "ideal" colony has been founded on an island and a disorganized mob runs wild. Story interest is well sustained and the director was particularly fortunate in his selection of types, so much like one is liable to encounter at an anarchistic meeting that from all appearances many of the scenes might have been photographed at an actual gathering of the apostles of Lenine and Trotsky.

In writing the original story and in the efficient adaptation supplied by Harry Chandlee, it was recognized that the best way to drive home an argument is to present both sides of the case and then show which is right. To have presented all social reformers as either knaves or fools would have been a trifle absurd, therefore the two leading characters are sincere idealists, aglow with youthful enthusiasm for the cause of justice.

Pinna Nesbit is a social worker who devotes her life to alleviating the sufferings of the poor and sees salvation in the foundation of communities where all are on an equal footing. Likewise, Robert Frazer, a soldier wounded in the war and keenly alive to the troubles of his fellow men, believing that Utopia may be found through a close comradeship in which work and the profits of work are fairly divided.

These two become easy victims for the anarchistic leader, played with sinister power by Leslie Stowe. Determined to cure Frazer of his impractical notions, the boy's wealthy father makes it possible for the Bolshevik group to secure an island where they may put their plans of community living into operation. There is much truth to human nature in depicting the behavior of the motley throng of parasites and crooks.

Frazer's administration as chief comrade is short-lived, for it soon appears that nobody wants to do any real work and that Stowe and his accomplices are merely using the two wealthy young idealists as tools until they can gain their own ends. Of course, the experimental colony proves to be a dire failure, and the red flag is pulled down from the masthead to give place to the Stars and Stripes, with a company of marines on the island to restore order. The cast includes Howard Truesdell, Ethel Wright, Jim Savage and Valda Valkryien.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Just Finished
"One of the Finest"

Title is Sure To Attract Attention, So Play It Up Big

Box Office Analysis for the Exhibitor

"Bolshevism On Trial"

Select Special

Exploitation for this picture is being supplied everyday in the news columns of the press. No one can pick up a paper without seeing the word "Bolshevik," and such incidents as the recently attempted bomb outrages serve to reinforce the pertinence of a story dealing with anarchistic tendencies, which have swept like a plague from Europe to America.

In a way this might come under the head of a propaganda picture, but you have no reason to fear that it is wanting in entertainment value, because it concerns important social problems. Its lesson is conveyed through a thoroughly dramatic story, which holds on its own account and is interpreted by first-class actors. Pinna Nesbit, in particular, will be liked by your audience, for she gives a really appealing portrayal of the girl reformer.

"Bolshevism on Trial" is a striking title certain to arouse curiosity, so give it as conspicuous a display as possible. You might use lines such as: "Do you know what Bolshevism really means? See this remarkable photoplay showing the havoc caused by the doctrines of anarchists when they are put into actual operation." Or: "They put 'Bolshevism on Trial' in this powerful drama and it is found guilty."

The nature of the subject may make it possible for you to get newspaper attention outside of the conventional notices in dramatic columns. Try to stir up some editorial discussion relative to the differences between Socialism and Bolshevism with the story unfolded in this picture as a basis for the argument.

THE YELLOW EEL

Watch For

This Three-Part "Silver Chevron" Serial of Love and Mystery

Featuring

ALICE MANN

Authorized by the Government and revealing secrets heretofore concealed from the Public.

The story in fiction form of industry's clash with the Bolshevistic forces that seek to stab America in the back.

McCLURE PRODUCTIONS
Berkeley Building New York

English Meller Is Given Fine Production. Undersea Stuff Helps

Maurice Tourneur Presents

"THE WHITE HEATHER"

Tourneur Prod.—State Rights

DIRECTOR .....Maurice Tourneur
AUTHORS.....Cecil Raleigh and Henry Hamilton
SCENARIO BY.....Chas. Whittaker
CAMERAMAN.....Rene Guissart
AS A WHOLE.....Artistically produced melodrama containing some unusual underseas scenes; has popular appeal.
STORY.....Adaptation of renowned Drury Lane melodrama.
DIRECTION.....Marked all through by fine touches which help to make the characters seem human.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Many atmospheric effects which add materially to the beauty of the production.
CAMERA WORK.....Composition of scenes good; undersea fight photographed with the Williamson submarine tube.
SUPPORT....Well balanced cast with Ralph Graves as the hero, H. E. Herbert as the willun and others who give adequate performances.
EXTERIORS.....Locations well chosen to carry the impression of landscapes in Scotland.
INTERIORS.....A number of impressive sets; always in keeping with the atmosphere.
DETAIL.....Care was shown in securing the right costumes for people living in Scotland and England; Director Tourneur deserves credit for avoiding anachronisms.
CHARACTER OF STORY.....English meller of the old school that makes strong picture material
LENGTH OF PRODUCTION.....6,000 feet

HERE is an instance where the screen has much the better of the stage in the presentation of a melodrama for a modern audience that would laugh at the old tricks of meller production, which were good enough to get by in the theater a quarter of a century ago. But you can bet that the very same sophisticated crowd won't laugh at the tricks in Maurice Tourneur's picture version of "The White Heather." They will marvel at the undersea stuff as something novel, startling and a remarkable photographic accomplishment, and they will find the story human and interesting, even if it is based on the old wrong-wife-neglected-child theme.

The treatment accorded the subject by Director Maurice Tourneur accounts for its success. He had ordinary enough material to work with, but he dressed it up in a truly artistic production and the result is a technically excellent picture, which has enough human appeal to make it popular with folks who look first of all for stories containing heart interest. Also it possesses a novel sensation in the undersea scenes worked into the climax.

There is little new to give fans in the way of fights between hero and willun when both have their feet firmly planted on the land, but to find deep sea divers struggling in the wreckage of an old ship at the bottom of the ocean, sure does provide a fresh sensation. This encounter, terminating with the death of the willun and the finding of the precious marriage document, provides the big dramatic novelty of the film, but Director Tourneur did not rely upon it alone to give interest to his picture.

Right from the start, when the action opens in the banquet hall of the Scottish manor preserved as a family seat by the aristocratic Camerons, the picture, from a production angle, has class. Interiors, wherever necessary, are richly furnished, the costuming is above reproach and the exteriors might pass for paintings of landscapes in Scotland.

No less fine in their way are the scenes supposed to be enacted on the London stock exchange, where the father of the wronged wife meets a tragic death after he has been ruined and disgraced, and in the court room during the trial that goes against the woman because she can produce neither the document nor a witness, and here there is a chance to introduce some Angus. The director has succeeded in giving animation and the appearance of actual life to scenes utilizing many people.

One of the strong qualities of the picture is its variety in locale and characterization. From the homes of aristocracy, the spectator is led to the haunts of the underworld in following the search for the missing witness, and here there is a chance to introduce some effective slum characters in surroundings indicating a suitable degradation. While the story is admittedly melodramatic, the acting is generally kept in a natural key, which helps to strengthen the sentimental passages and heighten the sympathy for the wife, sincerely acted by Mabel Ballin, and for her two faithful lovers, one of whom sacrifices his life on her behalf. The child is introduced frequently to strengthen the heart appeal.

In the cast are Ben Alexander, Jack Gilbert, Spottiswood Aitken and others.

Has Appeal for Varied Tastes. Play Up Submarine Photography

Box Office Analysis for the Exhibitor

As already indicated, the artistic value of this production is high, but more important to you exhibitors who have to worry about the box office, it looks like a genuinely popular film with any sort of a fan crowd. Those that are particular about the fine points of a picture, in photography, settings and the like, will find their tastes gratified; the gang that merely wants a story with a hero, a willun and a wronged shero, won't be disappointed, and folks that crave something fresh and startling will get it in the undersea stuff.

Figure it out for yourself and you will find that "The White Heather" strikes a mighty high average as a money-making proposition. A picture containing such a variety of appeal may be classed as a safe bet.

There are a number of advertising angles that you may hit, but the strongest seems to be in playing up in a sensational way the fight under water, telling your folks that it is a marvel of submarine photography and giving a big display to pictures showing the action in which the two divers figure. Although underwater photography is not new on the screen, there no doubt are many people who never have seen any of the films in which it has been used, at all events, not as a part of a dramatic story.

Then it should be worth while to emphasize the fact that "The White Heather" is a picture version of a Drury Lane melodrama. Of course, comparatively few picture patrons know anything about "The White Heather" as a play, but anything carrying the Drury Lane trademark sounds exciting. Be sure to credit Maurice Tourneur with having made the production, referring to his last picture, "Woman."

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Salvation Army Picture Makes Strong Propaganda and First Rate Entertainment

"Fires of Faith"

Famous Players-Lasky

DIRECTOR ..... **Edward Jose**
AUTHOR ..... **Charles E. Whittaker**
SCENARIO BY ..... **Beulah Marie Dix**
CAMERAMAN ..... **Alvin Wykoff, C. Edward Shoenbaum and Hal Young.**
AS A WHOLE ..... **Shows work of the Salvation Army; contains a number of dramatic situations and some war stuff that gets across.**
STORY ..... **Surprisingly good for a propaganda film**
DIRECTION ..... **Puts force into much of the action and sustains the suspense in the final reels.**
PHOTOGRAPHY ..... **Generally clear**
LIGHTINGS ..... **Nothing out of the ordinary**
CAMERA WORK ..... **Up to requirements**
PLAYERS ..... **Catherine Calvert, Eugene O'Brien and Ruby de Remer head a large cast which is uniformly efficient; Commander Evangeline Booth appears in one scene.**
EXTERIORS ..... **Do very well for action in this country and for that in French towns during the war.**
INTERIORS ..... **Look like the real thing, especially when Salvation Army halls are used.**
DETAIL ..... **Shows a commendable effort to depict Salavation Army activities accurately.**
CHARACTER OF STORY ..... **Propaganda for the Salvation Army put in dramatic form.**
LENGTH OF PRODUCTION ..... **About 6,200 feet**

FOR a picture designed to do more than merely supply dramatic entertainment, "Fires of Faith" comes through surprisingly well. No one is likely to lose sight of the Salvation Army propaganda that is at the basis of the story, but the message which the producers set out to deliver is not so obtrusive that it discounts the value of a film possessing many commendable qualities.

To begin with, the Salvation Army has a certain glamour not possessed by most religious and social organizations. The very work it aims to accomplish among down-and-outers, gives it inherent dramatic possibilities, which already have been utilized on the stage, notably in "Salvation Nell." Most folks have come to respect the Salvation Army and many will be genuinely interested in learning more about its origin and methods.

Through the medium of this simple human narrative, finely acted and altogether presented in a finished manner, one is given a deeper insight into the spirit that gave birth to a great organization which has spread to all parts of the world. There are times when the picture drags, especially in the earlier sequences, but the slump is not serious.

Although the war sequences provide the most exciting action in the picture, they are less distinctive than a number of the foregoing passages dealing with the founding of the Army by William Booth and the early struggle against prejudice and misunderstanding. The war has been treated so thoroughly from so many angles that there is little chance of regarding it from a fresh viewpoint, so first interest may center in the less animated scenes, showing how various types of people are drawn into the work and how no one ever sinks so low that he is refused help.

After scenes indicating the manner in which the organization came into being, the action shifts to America some fifty years later, introducing two faithful Salvationists who have made a home for Catherine Calvert on their farm. Dispossessed, they are forced to let Catherine go to the city that she may find employment, which she gets through the Salvation Army.

As a maid in the home of the wealthy Traverses, she is trapped into accompanying the manager of the estate to a roadhouse where she finds herself the following morning, deserted and disgraced. This starts her downward course which leads, literally, to the gutter. Her life is saved by the Salvation Army and presently she goes abroad to do heroic work among the soldiers, as does Ruby de Remer, the daughter of the Traverse family, whose fiance has been shanghaied and taken to France where he enlists in the Royal Flying Corps.

There is no need to go into the details of a plot that concerns many characters and is generally well developed, primarily with the purpose of showing why the Salvation Army has become so popular, especially among the fighting men.

The cast includes Helen Dunbar, Theodore Roberts, Charles Ogle, Edythe Chapman, Fred Huntley, Lucille Ward and others.

HARRY MILLARDE

Director

Fox Pacific Coast Studios

RECENT PRODUCTIONS

Peggy Hyland
IN
"Caught in the Act"
"Annie Laurie"

Madlaine Traverse
IN
"Gamble In Souls"
"The Love That Dares"

TITLE PRESENT PRODUCTION TO BE ANNOUNCED SOON

With the Backing of the Salvation Army It Should Go Over Nicely

Box Office Analysis for the Exhibitor

"Fires of Faith"

Famous Players-Lasky

The length of this production may make it something of a problem for exhibitors who are not in the habit of running extended features. At the Harris Theater, New York, with a scenic as a forerunner, it accounts for a full evening's entertainment, which, of course, is justifiable only under extraordinary conditions such as this film is prepared to meet.

For many months plans have been under way for a Salvation Army drive, immediately following the Liberty Loan, and "Fires of Faith" is being relied upon to do a good bit of the campaigning. It is a stronger plea for contributions toward the support of the organization than most verbal arguments and there is no reason why it should not be made a profitable film, even after the drive has closed.

Needless to say, you can rely on the enthusiastic assistance of your local Salvation Army organization in giving the picture publicity through all of its advertising channels. Probably you will be supplied with singers to attract a crowd in front of your theater, also to use during the running of the film. An announcement that Commander Evangeline Booth is seen in the film should attract folks that are interested in seeing celebrities.

Don't let patrons imagine that this is just a propaganda picture, however. You may overcome this impression by talking about it as a big Famous Players-Lasky production, naming the leading players, Catherine Calvert, Eugene O'Brien and Ruby de Remer, and by showing stills of the dramatic incidents, here, as well as in the war area in France.

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729 Seventh Ave., New York

Political Trickery is Basis for Drama With a Number of Tense Moments

Frank Keenan in

"The Master Man"

Frank Keenan Productions—Pathe, Distr.

DIRECTOR .....Ernest C. Warde
AUTHOR .....F. X. James
SCENARIO BY .....Jack Cunningham
CAMERAMAN .....Charles Kaufman
AS A WHOLE.....Melodrama dealing with crooked politicians, forcefully presented by star and supporting company.
STORY.....Not always plausible in development
DIRECTION.....Generally keeps acting in natural mood.
PHOTOGRAPHY ..... Very good
LIGHTINGS....Some artistic effects in night scenes
CAMERA WORK.....Composition of scenes is well judged.
STAR.....Acts with restraint and succeeds in suggesting the personality of a political boss.
SUPPORT.....Joseph J. Dowling, Joseph McManus and others fit in well with the characters conceived by the author.
EXTERIORS ..... Not often needed
INTERIORS.....Sets usually made to contribute to the atmosphere of the story.
DETAIL .....Little out of the ordinary
CHARACTER OF STORY.....Nothing objectionable
LENGTH OF PRODUCTION.....4,870 feet

THIS unquestionably comes under the head of a strong photoplay, dealing with grafters, crooked politicians and fraudulent schemes as they may be worked by an organization which has gained control of the government in a state or city. Altogether, the author presents a choice assemblage of unscrupulous parasites, with one or two honest folk, standing out all the stronger by reason of the contrast, and Director Ernest C. Warde has produced a picture that holds the attention by reason of its melodramatic force and an atmosphere of mystery successfully maintained.

Of romance there is little that rings true, although the suggestion of a love story is introduced in the attachment that Frank Keenan, as "The Master Man," forms for Kathleen Kirkham, the ward of a wealthy steel mill operator, who is hand in glove with the political ring under the directing genius of Keenan. This heart interest element in the story is pretty much lost sight of, however, in following the intricacies of a plot that has to do with the operations of the "machine" crowd.

Mr. Keenan knows how to get full value out of a character such as that as "The Master Man." He always acts with an expressive restraint that helps to give an air of reality to incidents which might otherwise seem overdrawn, and in dramatic clashes where a less skilled actor might strain too hard to register, he produces his effects without resorting to heroics.

Naturally, there is not much in the nature of the political boss to arouse sympathy, until the reformation in the last reel, so Mr. Keenan does not play with that end in view; but "The Master Man" does stand out above his fellow conspirators as a dominant person whose control of the situation is easy to credit.

The nature of the principal character is not long left in doubt after the opening reel in which he commissions one of his hirelings to secure papers in the possession of the governor, who is independent of the "ring" crowd. The atmosphere in these scenes, supposed to transpire on a stormy night, heightens the effect of the dramatic happenings consequent upon the effort to secure the papers, and the shooting of the governor under circumstances making it appear that a reform senator is responsible for the murder.

This is the foundation for a plot of many twists and turns with the brain of "The Master Man" always the guiding factor, until the assassin's confession makes it imperative for Keenan to disappear if he is not to be implicated in the crime. He goes to a state sanatorium where his death is officially reported, prior to his reappearing under another name as a mill worker. He does not allow his true identity to become known until Kathleen Kirkham is in danger of being convicted for killing the mill owner on their wedding night.

Quite a bit is made of the trial scene, with Keenan as foreman of the jury bringing in a verdict of "not guilty" and then, in a dramatic fashion, wringing a confession of guilt from the girl's father. Some of the action seems rather forced and improbable, but the intensity of the scenes should be enough to carry them across. Included in the cast are Jack Brammall, William V. Mong, Hardee Kirkland and J. Barney Sherry.

Play Up the Political Angle of the Story in Your Exploitation

Box Office Analysis for the Exhibitor

As a box office attraction, "The Master Man" should not be difficult to handle successfully. It has most of the qualities needed for a political meller appealing to a crowd that likes sensational happenings, and does not bother too much about looking into the plausibility of everything that transpires on the screen.

Probably the character of the boss politician is better suited to the acting method of Frank Keenan than most of the figures he has recently portrayed, although his pictures, as you may have found, have been generally acceptable. Call the attention of your folks to some of his past productions handled by Pathe, such as "The Midnight Stage," "Todd of the Times," "Loaded Dice" and "The Bells," and then go on to assure your patrons that if they want to see Keenan in one of his most congenial roles they should not miss "The Master Man."

Exploit the picture as a story dealing in a forceful way with political intrigue, and showing the harm of "boss" rule. Work along the political angle in catchlines something after this order: "Do you know who really runs your local government? If you think it isn't important that you should go to the polls on election day, see 'The Master Man,' a powerful drama exposing the vices of a political ring."

Another one might read: "Who is the power behind the throne in your city? If you want to get an insight into the methods of wiley politicians, see Frank Keenan as 'The Master Man'." Announce the production as one of the Frank Keenan Star Series, produced by Frank Keenan Productions, Inc., and directed by Ernest C. Warde.

"I TOLD YOU SO"

By Carl Laemmle, President
Universal Film Manufacturing Company

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Just a few more weeks of standing firmly for your right to book any picture you like without burdening yourself with other pictures that you don't want, and you will be in a position to make more profit than you ever made before!

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The only other man in the trade who warned you was Wid, and even Wid got tired of calling your attention to the danger that confronted you.

Well, you've just about won your fight and you're just about to come into your rights. Witness the great revival of talk of "open market"--an idea that is as old as moving pictures--a plan from which the Universal has never deviated.

It's a smug satisfaction that I take in saying "I Told You So." And it makes me feel good all over to know that after you have tried all the foxy schemes that have been foisted on you from time to time, you at last come back to the Universal way of doing business.

You'll also come back to the plan of using more and more Universal pictures, because everybody says that the "Universal has shown a greater improvement in quality than any other concern"—and it's true.

Making good pictures is our only work at the Universal. We don't monkey with Wall Street; we don't steal stars; we don't encourage the cut-throat advancing of prices for stories and plays. We simply make the best pictures that can be made, and we offer them on a basis that leaves you a fat margin of profit.

In the face of present conditions any man who signs a fool contract which hog-ties him from head to foot is simply courting commercial death. I told you so before and I tell you so now.

Entertaining Mixture of Romance and Comedy is Finely Suited to Star

Constance Talmadge in

"The Veiled Adventure"

Select

DIRECTOR .....Walter Edwards
AUTHOR .....Julia Crawford Ivers
SCENARIO BY .....Julia Crawford Ivers
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Light comedy romance treated with delicacy and charm.
STORY.....Well suited to the star; much of the action transpires in a beauty shop.
DIRECTION.....Keeps the acting in a light, natural mood and makes the most of comedy possibilities.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Artistic and varied, help to give the scenes atmosphere.
CAMERA WORK .....Good
STAR.....Decidedly attractive, as usual, acts gracefully and wears becoming gowns.
SUPPORT.....Harrison Ford makes a likeable leading man; Stanhope Wheatcroft supplies true characterization of philandering bachelor.
EXTERIORS.....Scenes at seaside resort particularly effective.
INTERIORS.....Beauty shop looks like a genuine Fifth avenue establishment.
DETAIL.....Titles are well worded but animated border designs are questionable in that they take the attention from the reading matter.
CHARACTER OF STORY.....Harmless
LENGTH OF PRODUCTION .....4,565 feet

CONSTANCE TALMADGE sure is being given every chance to score as a "dainty" star. For a number of months now, her pictures have been light, pretty comedies, well in keeping with the most pronounced characteristics of the young actress who has no trouble at all in interpreting roles demanding a graceful manner and the appearance of breeding. Miss Talmadge is being handled right, and it would be too bad if she suddenly took it into her head to become emotional.

The treatment accorded Julia Crawford Ivers' story by Director Walter Edwards, is always in the mood of a light, romantic piece of fiction. His use of close-ups, such as those at the opening of the film when Constance finds the tell-tale gray veil in the pocket of her fiance's overcoat, is admirable, and all through he gives the picture an atmosphere of delicacy and charm.

Particular mention should be made of the fade-out which gets a laugh along with the conventional clutch. Constance and Harrison Ford are standing on the beach in the moonlight, while not far away is a lone fisherman who waits impatiently for the lovers to kiss that he may return his attention to the fish struggling at his line. This is a capital scene with which to close the picture.

Constance is a wealthy young society girl who permits herself to become engaged to Stanhope Wheatcroft without taking the affair very seriously. When she discovers the gray veil and surmises a clandestine adventure, it doesn't really bother her a bit, except that she feels it would be fun to get even with the unfaithful Stanhope. Following up various clues, Constance becomes convinced that her rival is the owner of a fashionable beauty shop, which suggests an idea.

She rents the establishment for a week and proceeds to conduct it herself while Stanhope is called away on a "business" trip. Much of the humor in the picture is developed through the well-staged scenes in the beauty parlor during the time that Constance is learning to handle the various types of characters who apply for treatment. It is here that she meets Harrison, fresh from a cattle ranch in the West and badly in need of a manicure.

As it happens, the youth is a college friend of Constance's brother who invites him to visit the family country place. The young westerner is an uncompromising sort of person with set prejudices against white lies and such trivial things dear to the feminine nature. The girl, securing the aid of her sister and a friend, sets out to cure him of such foolish notions, which she succeeds in doing in a quite improbable, but amusing fashion.

After her fiance has had an opportunity to prove his complete infidelity, Constance breaks their engagement in the presence of guests assembled at a dinner party, and follows Harrison to the beach, with results already noted. The cast includes Vera Sisson, Rosita Marstini, Eddie Sutherland and others.

Make Your Biggest Play on Name of Constance Talmadge

Box Office Analysis for the Exhibitor

"The Veiled Adventure" is not an ideal title for this production. There is a chance that folks who merely glance at the name and don't bother to find out something about the picture, may conclude that it is an adventure meller. In order to discount any such impression, make a point of the comedy and romantic elements of the film in all of your exploitation.

The name of Constance Talmadge is of much greater value than the title of the picture, so give it all the display possible. Fans have come to know the type of production in which she is in the habit of appearing and judging from reports, her stock is rising steadily. Especially in conservative neighborhood communities, her style of comedy is certain to carry a strong appeal.

In previous reviews, I have mentioned Harrison Ford, who is proving himself to be an ideal running mate for the Select star. He is just the type to attract young women, so it probably will pay you to give him a trifle more than the advertising usually accorded leading men. Use stills such as that showing Constance and Harrison seated at a manicure table.

Also emphasize the beauty shop scenes which comprise a large part of the picture. Women will like them. You might try a line something like this: "Do you want to know how to become beautiful? Constance Talmadge will show you in 'The Veiled Adventure'." Another one: "What would YOU do if you found a strange gray veil in your fiance's pocket? See Constance Talmadge in 'The Veiled Adventure'."

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My dear Mr. Holmes;

Permit me to take this opportunity of thanking you for your recent tour of our theatres, with your picture "It's A Bear".

The excellence of your work in the picture, combined with your unique and distinct ability as an entertainer, resulted in an unusual personal success for yourself.

I look forward to the showing of your other picture "Taxi". "A Regular Fellow" proved even better than its predecessor, establishing a new and unique line of comedy, which at this time is so welcome to screen patrons.

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Very sincerely,

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1457 BROADWAY NEW YORK

Laughs Come Often in William Russell's Latest Comedy

William Russell in

"Some Liar"

William Russell Productions—Pathe, Distr.

DIRECTOR .....Henry King
AUTHOR .....James Oliver Curwood
SCENARIO BY .....Stephen Fox
AS A WHOLE.....Lively comedy with meller trimmings makes good vehicle for the star.
STORY.....Adaptation of a novel by James Oliver Curwood.
DIRECTION.....Uses comedy possibilities in situations to good advantage.
PHOTOGRAPHY.....Varies; generally passable
LIGHTINGS ..... Ordinary
CAMERA WORK .....Adequate
STAR.....Sure to be liked in his portrayal of an inveterate liar, who has difficulty in living up to tales of his accomplishments.
SUPPORT.....Eileen Percy makes pretty heroine; Haywood Mack and Gordon Russell give strong performances.
EXTERIORS.....Scenes in western mining town about what is generally found in pictures of this nature.
INTERIORS .....Nothing pretentious needed
DETAIL.....Satisfactory for a western comedy film
CHARACTER OF STORY.....Entirely harmless
LENGTH OF PRODUCTION.....About 4,780 feet

In the character of Robert Winchester McTabb, William Russell has a chance to exert his comedy gifts also to reveal his prowess as an athletic actor when it comes to fight stuff. He is genuinely amusing and at the same time forceful in his portrayal of the "coffin and cradle" salesman, who lies just because he enjoys it and then finds it difficult to justify himself in the eyes of his gullible auditors.

The plot in this production is improbable enough from any angle you want to consider it, but that does not keep it from supplying the structure for a first-rate comedy entertainment working up to some situations which may properly be termed novel. From the time that Bill Russell blows into the mining town of Yellow Jacket, Arizona, and edifies the gambling hall crowd with an oration of his exploits as a soldier, things begin to happen, largely through the instrumentality of Eileen Percy who is traveling incognito that she may secure some papers before they are used to damage the reputation of her wealthy father.

No sooner does Eileen meet Bill than she commissions him to "get" her enemy and the papers, even if it means resorting to murder. To complicate matters still further, they have Bill get into a mix-up with Gordon Russell, a gambler who also is out to murder Haywood Mack, the man that Bill is after in order to oblige the girl.

With this arrangement as a basis, they plan a three-cornered fight, each man trying to get the better of the other while Eileen stands on the side lines and urges them on quite heartlessly. As a matter of fact, Bill is not half as brave as he has pictured himself, but when it comes to a brawl from which he cannot gracefully extricate himself, he puts up a stiff fight, then returns to the girl, enlarging upon what he has done in his characteristic way.

For instance, he assures her, with all sorts of vivid details to back up his assertion, that he has killed Mack, whereupon Eileen is regretful because she has not secured the coveted papers. Nothing daunted, the heroic Bill offers to return immediately to get them, despite the fact that he probably will fall into the hands of the sheriff's posse.

Probably some of the most effective scenes in the picture come on the night that the three enemies meet and after a three-cornered fight in which first one, then another, appears to be getting the best of the argument, Mack is actually killed by Gordon Russell who also is anxious to make a favorable impression on Eileen. Bill finds himself in the predicament of either claiming that he committed the murder or conceding that he is a liar, so he boldly asserts that he killed Mack and is ready to be hanged rather than change his story.

Here we have the odd situation of both men stoutly asserting their guilt, and it almost comes to a double hanging before evidence turns up which clears Bill and forces him to admit to Eileen that he is a confirmed liar. Of course, he promises to reform and that ends a story that is handled throughout in a lively comedy spirit.

A Safe Program Production for Any Type of Theater

Box Office Analysis for the Exhibitor

Exhibitors who have checked up on the drawing power of stars, no doubt, have found that William Russell stands high at the present time and is steadily adding to his followers. Even if this production were disappointing, which it is not, you could rely on the strength of the star's name to draw patronage.

The secret of his success is not hard to find. He has a genuine, wholesome personality and a happy faculty of not appearing to take himself to seriously on the screen, which enables him to register comedy characters in a natural, convincing manner. If you figured it out, you probably would find that a large percentage of the laughs in "Some Liar" and in previous pictures, such as "Brass Buttons," are directly attributed to the individual work of the star.

Treat this as a comedy, not forgetting, however, to let folks know that there is plenty of fast action of the western mining town variety. A wise selection of advertising paper would include fight scenes as well as comedy incidents, always, of course, emphasizing the name of William Russell. In your advance announcements it wouldn't do any harm to bring in some mention of Eileen Percy, for she certainly is an attractive young leading woman who adds charm to the picture.

Catchlines: "Think of the biggest liar you ever knew, then double his ability and he won't hold a candle to William Russell in 'Some Liar,' a comedy with a punch." Or: "If you want to know why they called him 'Some Liar,' see William Russell in his newest western comedy.

In the last few months

TOM J. GERAGHTY

has written

ANITA STEWART'S next two stories:
"MARY REGAN,"—Lois Weber production;
"HER KINGDOM OF DREAMS,"—written with Marshall Neilan.

DUSTIN FARNUM'S next two stories:
"THE HARVEST OF SHAME,"—and
"SQUARE SHOOTIN' DAN."

Titles for
"THE UNPARDONABLE SIN"
the Blanche Sweet-Marshall Neilan-Harry Garson
Big $1.50 production

MAY ALLISON'S current releases:
"IN FOR THIRTY DAYS"
"HER INSPIRATION," and
"PEGGY DOES HER DARNDEST," with George D. Baker.

NAZIMOVA'S next outdoor feature:
"THE DESERT BORN."

KITTY GORDON'S next story:
"PLATONIC LOVE"

SESSUE HAYAKAWA'S current releases:
"A HEART IN PAWN" and
"THE COURAGEOUS COWARD."

ALMA RUBEN'S new production:
"DIANE OF THE GREEN VAN"

LYONS & MORAN current comedies

Now Writing—
FRED STONE'S next story.
Then back to Lasky Studio to write—
BRYANT WASHBURN'S next feature—
"TOO MUCH JOHNSON."
—and have only one more payment to make on my typewriter.

TOM J. GERAGHTY
Bungaloafing in
HOLLYWOOD, CALIFORNIA.

The Answer:—Born in Indiana—educated in New York—working in California.

"MARRIED IN HASTE" WAS A CLEAN-UP!
YOUR PUBLIC IS WAITING FOR

ALBERT RAY

WITH

ELINOR FAIR

IN THEIR SECOND WILLIAM FOX PRODUCTION

"WORDS AND MUSIC BY-"

DIRECTED BY SCOTT DUNLAP

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 46 Sunday, May 18, 1919 Price 25 cents

MARSHALL NEILAN PRODUCTIONS

WE HAVE JUST COMPLETED IN OUR STUDIOS DURING 1918-1919

"THE UNPARDONABLE SIN"

"DADDY LONG LEGS"

"IN OLD KENTUCKY"

—AND ARE NOW STARTING OUR FIRST PERSONAL PRODUCTION BEARING THE ABOVE TRADE-MARK TO BE RELEASED THROUGH THE FIRST NATIONAL EXHIBITORS CIRCUIT

Marshall A. Neilan
AND ORGANIZATION

ADDRESS
MARSHALL A. NEILAN
PRODUCTIONS
CAPITOL THEATRE BUILDING
BROADWAY AT 51ST ST.
NEW YORK CITY

Adolph Zukor presents

Marguerite CLARK

"COME OUT OF THE KITCHEN"

A Paramount Picture

DAILY BOUQUETS

N. Y. SUN—An entertaining comedy; Miss Clark alluring.

N. Y. Herald—Dramatic incidents used with skill.

N. Y. Tribune—Better than when in stage form. Amusingly done and well directed.

N. Y. Times—Miss Clark brings out the humorous and romantic possibilities of the character, ably assisted by Eugene O'Brien.

N. Y. American—Miss Clark delightful. Story lends itself with happiness to the screen.

N. Y. Telegraph—A hit as a motion picture. Miss Clark's work fairly sparkles.

by Alice Duer Miller *scenario by Clara Beranger*
dramatization by A. E. Thomas *directed by J. S. Robertson*

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. No. 46. Sunday, May 18, 1919 Price 25c

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News of the Week in Headlines

Monday

Hodkinson secures J. Parker Read's production "Sahara" for release after June 1.
William Fox and "Winnie" Sheehan return from abroad.
Famous Players-Lasky British Producers, Ltd., formed in England with $3,000,000 capital.
Famous Players-Lasky sales manager meeting opens.

Tuesday

J. Warren Kerrigan to go to National Film for Hodkinson release.
Griffith premiere, "Broken Blossoms" at Cohan theater.
Fox to open 12 foreign exchanges.

Wednesday

"Smiling" Bill Parsons to produce in East. Pays $15,000 for "The Confession."
Mrs. Charlotte Pickford here.
Emancipation Film Corp. incorporated with $1,000,000 capital.

Thursday

First Rothapfel Programme sold to Robertson-Cole for all foreign countries.
Lieut. "Jim" Anderson resigns as sales manager for Virginia, of First National.
Harma Prod. of England, seeking American stars.
Co-operative insurance plan proposed feature of Motion Picture Exhibitors of America.
World and Pathe opposed to N. A. M. P. I. method of censoring productions.
Receiver appointed for Lincoln & Parker Film Company.
Publicity Board to supervise Select's field exploitation force.

Friday

Tyrone Power to make series for Adanac Films, Ltd.
"Big 4" distribution plans announced.
"Broken Blossoms" to be released as Artcraft Special after Griffith shows it in number of cities.

Saturday

Interests friendly to Paramount purchase Rialto-Rivoli.
Mary Pickford wins before Appellate Division, reversing verdict for Mrs. Cora C. Wilkening for $108,839.
Pennsylvania Board of Censors eventually to be moved to Harrisburg.
Wharton's to make three serials for Pathe.

This Fall Brings Wonderful New Era

Long Fight For Open Booking Is Won as Indicated by Fact That Most of Bigger Companies Will Book Each Film Individually on Merit

It has been evident for some months that this fall would bring individual booking on merit, the only basically sound and absolutely fair method of distribution.

Some exhibitors having been "promised much" before have refused to believe that the happy days are at hand.

In order to get statements as to where they stand the following question was put to all the prominent distributors:

"Do you intend to give exhibitors an entirely free hand in buying your films this fall so that each film is sold entirely on its individual merits? If so—why?—If not—why not?"

Below are presented the answers received and I can say that I am sure that some of the "indefinite" and "not ready to say" answers will be really a wide open declaration for individual, merit booking.

Truly the happy days are coming for real showmen.

It will be noted that some are befogging the issue. There can be no side stepping the fact that no matter what any one says, exhibitors want square open booking and no real showman will yell if his competitor pays more than the film is worth. That's for the competitor to worry about.

John C. Flinn, Paramount:

"The selling plan for Paramount and Famous Players-Lasky for the coming season is not yet ready for announcement."

The district and sales managers of Famous Players-Lasky met during the week when selling plans for the coming season were discussed. A statement issued by Walter E. Green, of the Sales Dept. issued on Tuesday, was to the effect that "a distributing system which marks a radical change is now being perfected." This was taken to indicate "open booking" for Fall.

J. D. Williams, Manager, First National Exhibitors' Circuit, Inc.:

"There will be no difference between the booking methods of First National exchanges next fall and those of the past or present. First National attractions have been sold individually, and strictly on their merits as attractions.

"Some of our exchanges have star series contracts with exhibitors, which is perhaps the only real deviation from open booking. But the exhibitors demand series contracts in those instances where they exist. They refuse to book one star production, advertise it heavily, play to big business, and then leave the way open for a competitor to annex the next of that star's releases by offering the exchange more money for it.

"In other territories exhibitors do not want star series contracts. Our exchanges prefer to book each release individually. If it is extraordinary in quality, it earns more money. The open booking system is the fairest method to the star producer, and it is a great protection to the exhibitors.

"It is basically sound, and for that reason it has always been First National's policy. A revision of method by any company is an indication of previous errors of judgment. Because exhibitors were far-sighted enough to predict the ultimate victory of open booking when First National was organized two years ago, that principle has always been our policy."

United Artists'; Hiram Abrams:

"United Artists' Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time

will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him."

"It is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on release lists, that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions."

artist."

Richard A. Rowland, Metro:

"I have nothing to say on the matter pending the announcement of our distribution plan."

R. H. Cochrane, Universal:

"The only common sense way is to let exhibitors book their pictures the way they want them. That's the way Universal will book pictures.

"Producers do not decide what policy shall be followed. Exhibitors do that."

Exhibitors Mutual:

"Exhibitors Mutual adopted the open market plan on Dec. 15 last, when we started the release of the Robertson-Cole Productions.

"Every one of our production is open to the exhibitor on the open market plan."

John M. Quinn, General Manager of Vitagraph:

Mr. Quinn said he did not care to discuss the question further than to refer to a recent issue in Vitagraph News where the question of booking was referred to.

This appeared in the issue of April 28, was captioned "Not a Promise—A Fact" and said in part:

"The landslide has started.

"Hundreds of exhibitors, comparing Vitagraph's pictures with the output of the entire field, are signing Vitagraph contracts NOW.

"Because, picture for picture, Vitagraph is releasing the most consistently excellent production on the market. * * *

"You can sign a contract for any one of these pictures, or for all the pictures of any of these stars. * * *

"In other words, book Vitagraph pictures YOUR WAY. Our booking plans are designed to meet every need of every theater. * * *"

Percy L. Waters, Triangle Film Corp.:

"The sales policy for the Fall season of Triangle, has not reached that point where we care to make any statement for publication as to our plans."

Fox Film Corp.:

Owing to the absence of William Fox, Winfield Sheehan and other important executives, no statement with reference to the distribution plans of the Fox Film Corp. for the Fall season was obtainable. William Fox will be away for several weeks and it was intimated that until his return nothing with regard to the sales policy for the future would be made public.

Samuel Goldwyn, Goldwyn Pictures Corp.:

"I have nothing to say at this time."

C. R. Seelye, United Pictures:

"United Pictures is owned by its exhibitor members, and will do whatever they wish to have done. Our policy for this Fall has not yet been determined.

"Exhibitors may find that the open booking policy of a certain firm or firm merely means that they want exhibitors to book one picture at a time until these companies have purchased their own theaters in which to show their own pictures."

F. B. Warren, W. W. Hodkinson Corp.:

"Every thought, practice and plan of the W. W. Hodkinson Corp. is to maintain the policy of selling pictures singly on the basis of complete open booking. This does not mean open booking with a wink of the left eye, open booking by innuendo, open booking that has some secret string to it. It means that all of the past product of the Hodkinson organization, good or average, all of the present production and all of the productions we are to release, are to be sold singly under contract on the basis of their individual merits. No one piece of Hodkinson product is tied to any other piece of Hodkinson product.

"The organization that cannot make pictures good enough to sell on individual merit will not be able to exist in the motion picture industry in less than the next twelve months."

RIVOLI REPEATS

for the first time in the history of Broadway

UNABLE to take care of the crowds Dr. Reisenfeld, a wise showman, has rebooked

NAZIMOVA

in

The RED LANTERN

beginning Sunday June 1st.

This is the final proof of the *absolute supremacy* of this, the *greatest artist* on the screen – in the greatest picture of the year.

The landslide of success cannot be stopped –

EXHIBITORS

take advantage of it

NOW

METRO PICTURES CORPORATION

HAYAKAWA

His Debt

Hayakawa's Drawing Power Has Never Been Disputed

"Productions like this make an art of producing" said *Motion Picture News* about "A Heart in Pawn."

"Hayakawa's work presents something distinctive and a bit more satisfying than is to be found in random photoplays. "Courageous Coward" contains a lot that will interest film fans," said *Exhibitors Trade Review*.

"Bonds of Honor" is intense and dramatic in an entertaining way that engrosses one absolutely." *Screen Opinions*.

Produced by HAWORTH

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

BILLIE RHODES

In Search of Arcady

Box-office Reports Acknowledge Her a Money-Maker

"Star and picture well liked by our patrons. Star pleases and will get stronger. Big business in Seven Day Run."

"Great. Patrons Pleased. Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow."

Exhibitors Comment, *Motion Picture News.*

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

"Broken Blossoms" is Poignant Tragedy Given a Masterly Production

D. W. Griffith Presents

"Broken Blossoms"

Griffith Productions

DIRECTOR ..... D. W. Griffith
AUTHOR ..... Thomas Burke
SCENARIO BY ..... D. W. Griffith
CAMERAMAN ..... G. W. Bitzer
AS A WHOLE..... Wonderfully poetic expression of heart-gripping tragedy; production has the tone quality of a beautiful painting and the emotional force of a dramatic masterpiece.
STORY..... The spiritual romance of an idealistic Chinaman and a brutally abused white girl, ending in death.
DIRECTION ..... Superb
PHOTOGRAPHY..... Many glorious effects marking a distinct advance in the impressionistic method of motion picture photography.
LIGHTINGS..... Every scene is given a tone in keeping with the mood of the action.
CAMERA WORK..... The soft focus introduced in some of Griffith's recent productions is frequently used here; many of the close-ups are works of art.
PLAYERS..... Lillian Gish supplies a marvelously appealing portrayal of the pitiable little girl; Donald Crisp is tremendously forceful as the father and Richard Barthelmess gives a finely conceived impersonation of the Chinaman.
EXTERIORS..... Admirably devised to lend atmosphere to the story.
INTERIORS..... Appear correct even to the smallest item in the furnishings.
DETAIL..... The entire production is a composition of significant details perfectly blended; subtitles are beautifully worded in poetic passages; elaborately decorated borders and backgrounds are dispensed with and the dignity of the picture is increased as a result.
CHARACTER OF STORY..... Poetic tragedy
LENGTH OF PRODUCTION..... 6,000 feet

"BROKEN BLOSSOMS" is a rare accomplishment even for D. W. Griffith. There has been nothing like it in all the annals of the screen—nothing, perhaps, that in the delicate shades of spiritual expression attains such subtle effects; nothing so tremendously, uncompromisingly tragic; nothing so permeated with poetry and feeling; nothing so frightfully brutal and tender by turns, as this story of a pure love that is crushed to death—the love of a Chinaman who lives in a world of opium tinted dreams and a poor little white girl who never learned to smile.

Griffith has made bigger pictures, certainly he has made many more in accord with the popular taste; but "Broken Blossoms" is as sadly beautiful as the suggestion of its title. And how much finer it is to give a picture a soul than to dress it up in costly settings.

Behind the story one detects a serious theme—a touch of satire that is well directed at the smug complacency of western civilization, steeped in materialism, yet officiously ready to convert unregenerate Orientals to the gentle practices of Christian nations. In its fundamentals the drama presents a conflict between spirit in its most refined form and matter in its dominant arrogance. The sweet natured, self-effacing Chinaman and the poor little shrinking flower of a girl represent spirit; the prize fighter typifies matter, physically virile, spiritually sterile.

Richard Barthelmess is met as a young Chinaman who is shocked by the combative spirit of American sailors on leave in a Chinese port. Fired with an ambition to spread the doctrine of kindness and charity among western peoples, he sets forth as a missionary of peace.

Years later, in the slums of London, he is an ineffectual shopkeeper, dreaming his dreams in hopeless resignation. Like ships that meet in the dark of a spiritual night, Lillian Gish, half starved, and clothed in rags, passes before his window and the Chinaman sees beauty in her sad face and appealing eyes.

Donald Crisp is Lillian's father, a prize fighter who drinks, then vents his ugliness with unspeakable fury upon his wan little daughter. One night, after she has been beaten almost into insensibility, Lillian staggers out to the alleyway and finally falls exhausted in the Chinaman's shop. He cares for her, he gives her gorgeous garments and a doll that she holds fondly to her breast. His dreary world is transformed into a dream paradise if only he may kneel beside his princess and hold her hand.

Donald wins the fight for which he has been training. Told of his daughter's presence in the Chinaman's home, he leaves the ringside to avenge his honor. For sheer tragic power and heart rending poignancy nothing could well exceed ensuing scenes that show the father dragging Lillian to their house and eventually killing her. The Chinaman follows, shoots the prize fighter and carries the body of the lifeless girl back to his rooms.

With infinite tenderness he places silk coverings over his princess and having performed the last rites for the dead, plunges a dagger into his heart.

Miss Gish has given many excellent portrayals, but it is doubtful if she has done anything so superlatively artistic as this interpretation of the abused child. Her expressions are irresistably touching at all times and there are moments when she reaches emotional heights seldom attained by any actress. Also, it would be difficult to overestimate the contribution of Mr. Crisp and Mr. Barthelmess to the production.

Offers a Chance to See If the Public Will Accept a Tragic Ending

Box Office Analysis for the Exhibitor

In a brief curtain speech after the first public showing of "Broken Blossoms" at the Cohan Theater, Mr. Griffith spoke modestly of the picture and referred to the vital necessity of a producer pleasing the public. His tone might be taken to indicate that he questions the wide appeal of an uncompromising tragedy, however well it may be handled, a conclusion pretty much in accord with prevalent opinion.

At all events, the producer had the courage of his convictions in carrying the story to its logical conclusion without resorting to the customary happy ending, and the taste of the public will be put to the test. If this is not accepted there is little chance for genuine screen tragedies, because "Broken Blossoms" is a masterpiece of its kind.

As shown under the director's supervision, it opens with what is termed themetic overture, a sort of symbolical prologue set to music. This, of course, will be beyond the scope of smaller theaters, as will be a complete rendition of the elaborate music score; but even without such helpful auxiliaries there is no reason why the picture cannot be presented with appropriate dignity.

Passing by the more unusual and significant elements of the production and looking for something likely to appeal to a fan crowd that prefers physical to spiritual combats, you may count on the effectiveness of some cleverly handled prize fight scenes. Really, however, the picture should be accepted as a work of art without resorting to the conventional advertising appeals.

ALICE JOYCE

in

"THE THIRD DEGREE"

Keith
and
Proctor's
Ascher
Fox
Poli
B. S. Moss

THESE CIRCUITS KNOW A BOX OFFICE PICTURE!

That's why they've booked this super-picture for record-length periods ranging from

20 Days To Indefinite Runs

AND THESE ARE JUST A FEW

of the many theatres including the

Park--Boston; American--Denver; Cameraphone--Pittsburgh; Tudor--New Orleans; Ziegfeld, Bijou Dream and Casino, all in Chicago's Loop District

and scores and scores of other representative theatres in

Every Big Center in the United States and Canada

as well as the smaller cities and towns

THIS SUPER-PICTURE will follow the trail of dollars made by CHARLES KLEIN'S Famous Stage Success in its years of triumph on Broadway, on the road and in stock

Directed by
Tom Terriss

VITAGRAPH

Albert E. Smith
President

Screen Version of "Daddy Long Legs" is a Knock-out. Star Appears at Her Best

Mary Pickford in

"Daddy Long Legs"

First National

DIRECTOR .....Marshall Neilan
AUTHOR .....Jean Webster
SCENARIO BY .....Agnes Johnson
CAMERAMAN .....Charles Rosher
AS A WHOLE.....The best Pickford production that has been screened in a long while; has humor and sympathetic appeal.
STORY.....Adaptation of popular stage play offers star big opportunity.
DIRECTION....Marked by many fine touches which add greatly to the charm of the picture.
PHOTOGRAPHY .....Artistic all through
LIGHTINGS.....Have variety and contribute to the beauty of the film.
CAMERA WORK.....Composition of scenes excellent, long shots on interiors give the impression of depth.
STAR.....Little Mary at her best in a character that touches the heart.
SUPPORT.....Could not well be improved upon, Mahlon Hamilton admirably suited to role of Mary's benefactor.
EXTERIORS.....Many of them decidedly attractive; their effectiveness is increased by artistic photography.
INTERIORS.....Richly furnished when the occasion requires; scenes in orphanage look like the real thing.
DETAIL.....Director Neilan displayed a keen discrimination in his use of close-ups; the picture profits by intimate bits of characterization.
CHARACTER OF STORY..Wholesome and appealing
LENGTH OF PRODUCTION.....7,200 feet

THIS is a knock-out from any angle you care to regard it. Artistically it is a very fine production, in accord with the most approved methods of photoplay presentation, which aim to express character quite as much as to trace the bare outlines of a plot, and it has heart appeal in abundance, also a fund of natural humor developed out of the life of the intimates of an orphan asylum. Through much of the film, Mary Pickford is just what her thousands of admirers want her to be—a delightfully appealing little girl.

Director Neilan deserves great credit for his treatment of a story that offers nothing remarkable in plot substance. It is not exceptional to find screen depictions of the life in an orphanage with an unhappy heroine passing through a sorrowful childhood to finally blossom forth as a radiant young woman; but it isn't the story that counts in this instance, rather it is the manner in which it has been handled.

The plot takes care of itself while the audience is being placed on intimate terms with the characters and made to enter into the petty, but very real tragedies of the poor little waifs herded together under the supervision of the stern matron of the asylum. Humor and pathos are so adroitly dovetailed in this production that an audience is scarcely conscious of where one leaves off and the other begins. "Daddy Long Legs" strikes straight and true at the emotions because it is a faithful portrayal of life in some of its most sympathetic phases.

At the opening there is a bit of symbolism in the presentation of two flowers, one a hot house plant, nourished with tender care, the other a bloom that springs up in a dark alleyway, is trodden under foot, but lives despite adverse conditions. A pampered daughter of wealthy parents is the hot house flower; Mary Pickford is the stray bloom, discarded as an infant and knowing no home save the bleak rooms of the asylum where she becomes a leader of the children.

There is so much that rings true in this part of the picture that it is difficult to select any particular sequences as being more essential than others.The audience is carried along from one incident to another with never a lapse of interest; but probably the high point in a comedy way, at least, is reached during the episode in which Mary and a little boy, played with remarkable naturalness by a clever youngster, end a long fast by drinking too freely from a jug of hard cider. For about ten minutes laugh follows laugh, ending with a climax showing a tipsy dog staggering against a wall.

Following several reels of a really appealing picture of child life, there comes a delightfully handled romance between Mary and the unknown benefactor who sends her to college. Not wanting to have his identity known, Mahlon Hamilton assumes the name of John Smith, but Mary nicknames him Daddy Long Legs and so addresses him in her letters. For a long time Mahlon carefully guards the secret of his love for his protege; then he concludes that the disparity in their ages must prevent his ever being anything more than just Daddy Long Legs, whereas Mary feels that she has no right to become the wife of a man of wealth and position when she does not even know who her parents were. Very touching, indeed, are the concluding scenes bringing about a full understanding.

In addition to directing the picture Marshall Neilan played the character of Jimmie McBride. Others in the cast included Milla Davenport, Miss Percy Haswell, Fay Lemport, Lillian Langdon and Audry Chapman.

If You Can't Make Money On This You Had Better Close Your Showshop

Box Office Analysis for the Exhibitor

As a box office attraction this is A1. If you run "Daddy Long Legs" and don't chean-up there is something radically wrong with your showshop and it is time to change your methods or find another theater. In the name of the star and the title of the picture you have all that any exhibitor can ask from an advertising viewpoint. It is merely up to you to let folks know about the combination you are offering.

Don't figure on playing only to your regular crowd. Go out after the people who are not customarily classed among picture fans. There is a good chance of getting them interested in a production of this stamp and in addition to adding to your immediate receipts you will stand a good chance of enlarging your permanent clientele. Lots of people still judge photoplays by the worst they have seen, which, of course, is unfair. "Daddy Long Legs" is the kind of a picture likely to cause a revision of their opinions, so work hard to get new blood into your audience.

It strikes me as being all wrong to limit the showing of a production of this stamp to one day, thereby missing all the benefit that comes from word of mouth boosting. Get out of the rut and handle "Daddy Long Legs" as a real special, for, as you know, it is strength and not length that counts. Spend a little money on sending announcements to the people on your mailing list, accompanying each announcement with a personal guarantee that this is numbered among Mary Pickford's very best pictures.

Call attention to the play as being one of New York's outstanding successes a few seasons ago, and providing it was presented in your town mention the fact. In all of your publicity, Marshall Neilan should be credited with directing the picture.

SELECT SP PICTURES

LEWIS J. SELZNIC

presents

CONSTANC TALMADG

in

"THE VEILED ADVENTURE

By Julia Crawford Ivers

Directed by

WALTER EDWARDS

"The mere announcement, 'It's a Constance Talmadge picture,' is the same sort of guarantee as the mark sterling is on silver."

—Mae Tinee in *Chicago Tribune*.

SP

Well Constructed Story is Basis of Diverting Program Picture

Corinne Griffith in

"Thin Ice"

Vitagraph

DIRECTOR .....Tom Mills
AUTHOR .....Shannon Fife
SCENARIO BY.....G. Marion Burton
CAMERAMAN .....Tom Malloy
AS A WHOLE....Nothing remarkable, but altogether very passable program drama, capably produced.
STORY.....Developed in a way that gets full value out of the situations; has responsibility for crime as a theme.
DIRECTION...Shows appreciation of dramatic values
PHOTOGRAPHY.....Up to the Vitagraph standard, which is high.
LIGHTINGS.....Reveal the players and sets to the best advantage.
CAMERA WORK..... Conventional
STAR.....Her beauty and ability to wear becoming gowns are likely to win admiration.
SUPPORT Well balanced cast with Jack McLean and Henry Gesell in prominent roles.
EXTERIORS .....Don't figure much
INTERIORS....Always provide an appropriate background for the action.
DETAIL.....Film was carefully edited to keep the advancement of the plot clear.
CHARACTER OF STORY.....Drama dealing with crooks and their innocent victims.
LENGTH OF PRODUCTION.....4,602 feet

SHANNON FIFE, the author of "Thin Ice," has given his story just enough of a theme to remove it from the class of meaningless action drama which depends solely upon the interest aroused through the development of an intricate plot. To be sure, there is action here a plenty, but every now and again, the spectator is recalled to a consideration of the issue presented—that of the attitude with which to regard lawbreakers, whether they should be treated as confirmed criminals after the first offense, or given another opportunity to go straight.

Two of the principal characters hold opposing views on this question, which is not really answered by anything transpiring in the picture, but nevertheless gives a background of seriousness to a story that moves rapidly and maintains a commendable degree of suspense up to the concluding sequences. Mr. Fife has built up such a network of entanglements for his blameless heroine that an audience may well wonder how she is going to be extricated. The solution, when it does come, is plausible enough in view of what has gone before.

Early scenes serve to establish the characters in their relative positions. Corinne Griffith is introduced at a sanatorium where she is caring for her invalid father, and, incidentally, winning the love of Henry Gesell, described as a realistic novelist who holds pronounced views about the manner in which lawbreakers should be handled. Once a criminal, always a criminal, he maintains, and each offense should be punished.

While Corinne is listening to Henry's views on criminology, her brother, in the person of Jack McLean, is preparing a heap of trouble for himself and his kindhearted sister. Jack is in the employ of L. Rogers Lytton, interpreting a crook of the first water. Then, as a sub-title informs us, the robber is robbed, for Jack has helped himself to the contents of his employer's safe and lost the money on a horse race.

To save her brother from prison, Corinne gives Lytton stock in the fake mining company in which her father has invested and which is controlled by Lytton; also she signs her name to a promissory note. The company is wrecked, the girl's father dies from the shock of having his financial resources wiped out and Corinne, still very much in Lytton's power, becomes the wife of the novelist.

Presently the brother returns from the west, where he had been sent by the fraudulent stock promoter, and being quite without resources sinks to petty larcency, is arrested and brought to the attention of the district attorney who happens to be an intimate friend of Corinne's husband. Believing that the youth should be given a chance to redeem himself, the district attorney invites him to his home where the sister and the novelist are guests.

By this time, through threats supported by incriminating forgeries, Lytton has succeeded in getting Corinne completely in his power. She is confronted with the alternative of stealing papers from the district attorney's safe, or being hopelessly disgraced when they work up to a climax on the eventful night that Lytton is shot by a woman he has discarded and the complications encircling the perplexed heroine are swept away. The cast of this uniformly well-acted picture includes Charles Kent, Walter Horton, Eulalie Jensen, Walter Miller and Alice Terry.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Just Finished
"One of the Finest"

Will Satisfy Your Patrons if You Don't Promise Too Much

Box Office Analysis for the Exhibitor

Corinne Griffith in

"Thin Ice"

Vitagraph

Providing this is coming to you on a contract basis, you may count on its going over satisfactorily as a program attraction. The story is acceptable from the viewpoint of a conventional photoplay construction and the presentation is up to requirements, both in direction and acting. It is not a remarkable production, but one should not expect something extraordinary in routine program releases.

Here, as in previous pictures, Corinne Griffith justifies the stellar prominence given her by the Vitagraph Company. She is decidedly attractive on the screen and acts well enough to meet the demands of a part that does not call for much detailed characterization. You are the best judge of whether or not her name displayed in electric lights draws business; but at all events I would give her pictures a conspicuous place in your lobby.. She is unquestionably the picture's strongest individual asset.

"Thin Ice" is not a bad title, although its first suggestion is that of a problem somewhat unlike that offered in this story. At any rate, it has the advantage of being unusual and may attract attention on that score. There is no need to go into the details of the story; merely supply a brief outline of the plot which will be sufficient to give people an idea of the type of picture presented.

For catchlines you might use the old question concerning the proper treatment of lawbreakers; ask your patrons if they think justice demands the sending of a man to prison for the first offense, or if they believe that he should be given a chance to redeem himself. The story bears on this question, which always is of interest to the general public.

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A Picture Dealing with the Activities of the Foes of the Government—Revealing, by Governmental Sanction, Astounding Secrets, heretofore concealed from the Public.

McCLURE PRODUCTIONS Berkeley Building, New York

Cabaret Life Provides Background for Alice Brady's Latest Film

Alice Brady in

"REDHEAD"

Select

DIRECTOR .....Charles Maigne
AUTHOR .....Henry Payson Dowst
SCENARIO BY.....Charles Maigne
CAMERAMAN .....Al Liguori
AS A WHOLE....Much of it is true to certain phases of life in New York.
STORY.....Concerns the reformation of a young man through the devotion of his self-sacrificing wife.
DIRECTION .....Makes action appear natural
PHOTOGRAPHY .....Very good
LIGHTINGS....Generally brings out sets to the best advantage.
CAMERA WORK .....Straight stuff
STAR.....Frequently makes character of wife sympathetic without straining for effects.
SUPPORT.....Conrad Nagel supplies effective impersonation of the husband.
EXTERIORS.....Mostly city street scenes
INTERIORS.....Many of them photographed in the Claridge Hotel; give the right background for a picture of New York night life.
DETAIL....Plenty of it in giving the scenes atmosphere.
CHARACTER OF STORY....Illustrates the value of adhering to a definite purpose.
LENGTH OF PRODUCTION.....5,100 feet

THIS is a big city story that small town folk are going to like. It deals with the kind of life that holds a fascination for those who seldom see anything more thrilling than the dining room of a temperance hotel; offering, in fact, a quite intimate depiction of a restaurant no less sophisticated than the Claridge. There are cabaret shows and fashionably dressed people seated around tables drinking booze, or as Alice Brady remarks, eating a thousand dollars worth of clams.

In years to come, when liquor is remembered only as a vice breeder of the dark ages, this film may be resurrected as an illustration of the frightful consequences of dissipation. Certainly there is nothing to boost the cause of alcohol in "Redhead."

A more impromptu marriage than that which takes place in this little drama never was recorded, and liquor is to blame. Alice Brady is a noted cabaret dancer, but she has always played the game straight. On the night that the story opens, having finished her performance, she joins her most favored admirer, Conrad Nagel, who is seated at a table with a party of friends, among them a justice of the peace, hailing from a suburban town.

Everybody is pretty drunk when the justice bets Conrad that he won't marry Redhead, as the girl is called, right then and there. Folks who are easily shocked at anything making light of a serious matter may be a bit horrified at the cynical parody on marriage gone through with at the restaurant table, and passed off as authentic, despite the absence of a license.

This legal point is covered in a later scene when the pair are re-married under the proper auspices, not because Conrad wants to be, rather because he sees no escape. These two ceremonies are preliminary to the real issue of the story which arises after the foolish young people realize that they are actually tied together.

Conrad is presented as a weak-kneed sort of cad, without enough nerve to take care of himself and having scant consideration for anyone else. Cut-off by his uncle on account of the marriage escapade, he is uncertain about where even his next drink is coming from, and his predicament only increases his dislike for Alice, who firmly believes in making the best of things and declines to free him under any conditions.

Miss Brady is successful in indicating the sincerity of purpose and tactful consideration of the young wife who swallows insults and disappointments while she sticks to her determination to make a man of her husband. She finds Conrad after he has spent all of his money on a prolonged jag, takes him to the apartment which she has furnished and keeps him there until he has sobered up.

This marks the beginning of the ne'er-do-well's reformation. He gets a job and makes good, still refusing to admit that he cares anything about the wife who has pulled him through; but at the conclusion, of course, Conrad accepts Alice at her true worth. The picture has a number of life-like moments and is capably acted all through by a cast including Charles A. Stevenson, Charles Eldridge and May Brettone.

Go Easy if You Figure that You Have a Conventional Crowd

Box Office Analysis for the Exhibitor

The moral of this picture is wholesome enough. No one can find fault with an argument for perseverance and a philosophical attitude that recognizes the advantage of making the best of things as they come; but if you are catering to a conservative clientele that doesn't like to see conventions violated, even on the screen, there is danger of some of your folks being a trifle shocked.

A church-going crowd, for example, may not care to see anything as sacred as the marriage ceremony, introduced at a drunken cabaret party. On the other hand, there are many folks in the country as well as the city that respond readily to scenes of sporty life. It is up to you to judge the nature of the element you are appealing to and you may rest assured that there is nothing actually objectionable in the film. The question is merely one of tone and atmosphere.

This has been a fortunate season for Alice Brady. Her name has been constantly before the public, not only in connection with Select Pictures, but also as the star of the stage play, "Forever After," and there is every reason to suppose that she will draw well. In some of your publicity it might be well to refer to her as a star of both the stage and the screen, mentioning her current Broadway success.

Catchlines: "Do you believe in marrying a man to reform him? See how Alice Brady transforms a weakling." Or: "Are you ready to accept prohibiton? Perhaps you will be after you have seen 'Redhead,' a drama of New York life."

How the Screen

W

MARY PICKFORD i

as a notal

The Famous Star received $270,000.00 for her proc
Miss Pickford paid $40,000.00 advance cash royalty
The Picture, though barely released, is already playi
Millions will see the photoplay where merely thousa
Thousands of individual exhibitors will benefit from t

Remember, Marsha

Photographed by
Charles Rosher

Try To

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n "Daddy Long Legs"

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saw the dramatic production.
hotoplay as compared to hundreds from the play.

Neilan directed it

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SMASHING
SUCCESSES
OF THE
YEAR

FEATURING

ALICE JOYCE

"The Lion AND THE Mouse"

"The Third Degree"

DIRECTED BY

TOM TERRISS

Average Western Meller in Which Sympathy is Aroused for the Outlaw Hero

Harry Carey in

"Riders of Vengeance"

Universal

DIRECTOR ..... Francis Ford
AUTHORS..... Harry Carey and Francis Ford
SCENARIO BY..... Eugene B. Lewis
CAMERAMAN ..... John Brown
AS A WHOLE..... Satisfactory western story, drags occasionally but generally holds the attention
STORY..... Conventional plot dressed up in a way that arouses sympathy for Harry Carey in the role of an outlaw.
DIRECTION..... Brings out dramatic moments to the best advantage.
PHOTOGRAPHY..... Very good; storm scenes particularly well handled.
LIGHTINGS..... Unusual effects seldom required
CAMERA WORK.... Makes the most of the exteriors
STAR..... Exerts appeal as well as force in his interpretation of Cheyenne Harry.
SUPPORT..... Seena Owen attractive in role of "the girl"; Joseph Harris supplies convincing portrayal of the sheriff.
EXTERIORS..... Scenes in mountain country and on desert provide background for most of the action.
INTERIORS ..... Conventional
DETAIL..... Some of the scenes run to unnecessary length and might be cut more closely to speed up the movement of the film.
CHARACTER OF STORY..... Western drama without any objectionable features.
LENGTH OF PRODUCTION..... 5,310 feet

THIS is a typical Harry Carey story. It contains about all the elements one expects in pictures presenting Universal's cowboy actor, and although some of the developments seem a trifle forced, the attention of the audience is kept through most of the sequences. Some of the action might profit by being speeded up a bit, especially toward the close, but the tendency of scenes to drag need not seriously discount the effect of the picture, which has many good points in the acting and production.

Probably the romance is the least convincing part of the story, for the authors seem to have been confronted by something of a problem in accounting for Seena Owen's shifting her love for the sheriff, Joseph Harris, to Carey, the outlaw, who had sworn vengeance on the murderers of his family, Harris being on the list of those marked for death.

Finding it advisable to arouse sympathy for the sheriff, as well as for Carey and Seena, they bring about a conclusion clearing Harris of the crime of which he is suspected, but allowing him to die as a result of wounds inflicted by a band of Indians. Then Harry, also wounded in the fight with the Apaches, is permitted to replace the sheriff in the affections of the girl. This is merely the usual concession to the happy ending convention necessitating a pleasing termination of a love affair between the star and the leading woman.

Among the most impressive scenes in the production are those on a stormy night when Cheyenne Harry finds Seena Owen, the lone survivor of a party attacked by Apaches, hiding in a broken-down coach. Rain effects in these scenes are very good indeed, and the action is kept interesting during the passages that show Harry taking the girl to his secret hiding place for the night. He learns that Seena is on the way to meet Harris and with the girl in his power the outlaw is confronted with an opportunity to avenge himself on his enemy.

Quite a bit of footage is devoted to an indication of Harry's mental struggle, the desire for revenge finally being overcome by his liking for the girl, whom he takes to town the following morning unharmed. As the outlaw already has several murders to his credit, he is being sought by the sheriff and his posse, but with surprising ease the fugitive eludes his pursuers. He even ventures to visit Seena at the school house in which she is the teacher, and no one is on the job to catch him.

Attempts to trail Cheyenne Harry to his hiding place proving futile, the sheriff, ousted from office by the boss of the community, sets out to find the outlaw on his own hook and the two meet on a desert where they are attacked by Indians. While keeping the encircling Red men at bay, they still find time to carry on an argument about the incidents which caused Harry to place Harris' name on his death list.

It transpires that the sheriff was innocent in the affair and the two men unite in their fight to escape the Apaches. Harry, severely wounded himself, manages to get his more seriously injured companion back to town where he dies, leaving the outlaw without a rival for the love of Seena Owen. Suitable locations help to make the situations impressive. The cast includes Farrel McDonald, Alfred Allen, Jennie Lee and Clita Gale.

Will Satisfy Harry Carey's Admirers. Mention Seena Owen

Box Office Analysis for the Exhibitor

Folks that like western stories with brave bandits for heroes will be satisfied with "Riders of Vengeance," for it is a first-rate production of its kind with a genuinely popular actor as the star. Probably Carey isn't as strong in big city houses as in towns, especially through the west and south, but in any community where there is a call for pictures introducing a lot of physical action he can be safely counted upon to draw business.

Universal no doubt will supply you with some effective advertising paper bringing out tense moments of the action, such as those during the fight on the desert. In connection with the name of the star, illustrations of this description should help to draw business. "Riders of Vengeance" is an acceptable, though not particularly original title, which should at least serve to indicate that you are showing a film containing plenty of melodramatic movement.

For catchlines try: "Supposing the man who saved your life had sworn to kill the man you loved, would you shield him, or turn him over to the law? See Harry Carey in his intense drama, 'Riders of Vengeance'." Another one: "See 'Riders of Vengeance,' a story in which love conquers hate."

In Seena Owen, Harry Carey has a very capable leading woman who surely is known to many of your fans through her appearance with Hart and a number of other stars. She deserves quite a bit of boosting, for she has the type of personality that wins friends. Let your patrons know that Miss Owen is now with Harry Carey.

Lloyd Carleton
Productions

PRESENTS

RUTH CLIFFORD

EDWARD COXEN ANDREW ROBSON
ESTA ESCOVAR RICHARD MORRIS

IN A

Stirring Emotional Drama

BY

HENRY CHRISTEEN WARNACK

Mr. Warnack Says, "This is the most intensely Dramatic Story that I have ever written."

Produced Under the
Personal Direction of
Lloyd B. Carleton

STUDIOS
LOS ANGELES
CALIFORNIA

Pathe Puts Out Washburn Comedy That Contains a Number of Laughs

Bryant Washburn in

"ALL WRONG"

Anderson-Brunton Prod.—Pathe Distr.

DIRECTORS..Wm. Worthington and Raymond West
AUTHOR .....Mildred Considine
SCENARIO BY .....Jack Cunningham
CAMERAMEN.....Clyde De Vinna and Clyde Cook
AS A WHOLE.....Bright comedy acted with spirit by star and players in his support.
STORY.....Concerns the effort of a young husband to turn his marriage into a perpetual honeymoon.
DIRECTION.....Gives animation to the scenes
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR....Has the type of role which he always may be relied upon to handle effectively.
SUPPORT.....Well-balanced cast, including Mildred Davis, Charles Bennett and Helen Dunbar.
EXTERIORS .....Not often required
INTERIORS.....Give a suitable background for the action.
DETAIL.....Helps to increase the atmosphere of the production.
CHARACTER OF STORY.....Harmless comedy
LENGTH OF PRODUCTION.....4,740 feet

THE release of this Bryant Washburn production by Pathe may come as something of a surprise to you exhibitors who know that Washburn has been a Paramount star for a considerable period. "All Wrong" must have been on the shelf for many months awaiting a suitable time for its issue. Now that it is ready for distribution, you may count on receiving a lively comedy well in keeping with the style and personality of this popular actor, who has been making a specialty of portrayals of young business men.

There are touches of originality in the plot which makes it a very fair foundation for a series of brightly acted complications and misunderstandings. They are not always entirely convincing, but the humor of the situations and the unexpected twists which come every once in a while in the development of the story suffice to hold the interest.

Bryant is a young salesman with peculiar ideas about what constitutes happiness in married life. Moreover, he induces his inexperienced bride, Mildred Davis, to agree with him in his theories of a lasting romance, which can only be retained by continuing the courtship as it started. They must not live together; even on the honeymoon, for the perpetual courtship idea demands that they shall have individual rooms, and afterwards, the husband plans to resume his Wednesday evening calls on his wife.

Mildred's level-headed parents don't approve of this novel conception of married life at all; but Bryant insists upon putting it to a test. He goes his own way while his wife goes hers and they only meet at stated intervals, but somehow neither one is made particularly happy by the arrangement.

Then Bryant gets in bad with his boss at the office. He is "fired" because he fails to make a sale to a difficult customer. Right on top of this, the discredited salesman happens to find a baby's garment in his wife's work basket and jumping at conclusions, believes that he is going to become a father. Because of the young husband's new responsibilities, his boss reinstates him at the office, promising him a raise when the heir arrives. Then to upset the pleasant prospects, Bryant is told that the garment he had found was intended for the laundress' baby.

This makes the husband's predicament additionally perplexing, for he does not dare to explain his mistake to his business associates. And all the while the lonesome little wife is becoming more and more miserable, a condition that is duly noted by her most intimate friend, Marguerite Livingston, who determines to take a hand in straightening matters out.

For the last reel, they work up a lively series of complications, mostly of a farcical nature, prior to Bryant and his bride's adopting a conventional mode of living.

Even if some of the situations do appear a bit forced, the film should be favorably received as entertaining comedy. Mr. Washburn always makes the most of opportunities for humor in his characterization of the husband.

Rely on the Star to Draw Business. Picture Will Satisfy

Box Office Analysis for the Exhibitor

As a box office asset, Bryant Washburn no doubt stands high among the comedy stars. During the past two years he has appeared in many popular pictures and he has received liberal exploitation from the companies with which he has been associated. You may rely upon him to draw patronage and even if folks don't find anything remarkable about the production, you don't need to worry about their being disappointed.

Play up the name of the star for all it is worth; tell people that Washburn is coming to your theater in a snappy comedy of American business and domestic life; then go on to mention some of his earlier films, especially if you have run them. Ever since his appearance in "Skinner's Dress Suit," Washburn has been advancing steadily as an interpreter of typical American characters and you are safe in telling your patrons that this is up to his standard.

The title indicates a comedy film, though I doubt if it has much advertising pull. You might use it, however, in connection with catchlines such as: "Bryant Washburn thought he had found a new way to be happy though married, but he learned that he was 'All Wrong' in his comedy of domestic life."

Then you might ask folks if they believe that the romance of courtship can be preserved after marriage, and suggest that they see how Bryant Washburn tries to solve the love problem in "All Wrong."

Triangle Special Presentation

"THE MAYOR OF FILBERT"

Photoplay of Charles F. Stocking's Novel presented with an all star Triangle cast including

JACK RICHARDSON — BELLE BENNETT
J. BARNEY SHERRY — BEN ALEXANDER

RELEASED MAY 25th

1457 Broadway — TRIANGLE DISTRIBUTING CORPORATION — New York

Cowboy Thriller is Forcefully Handled by Tom Mix and Those in His Support

Tom Mix in

"THE COMING OF THE LAW"

Fox

DIRECTOR .....Arthur Rosson
AUTHOR .....Charles Alden Seltzer
SCENARIO BY.....Denison Clift and Arthur Rosson
CAMERAMAN .....Le Roy Granville
AS A WHOLE.....Typical Tom Mix film has action galore and stunt stuff that will get any crowd.
STORY.....The usual thing for a western; good enough to string the incidents together.
DIRECTION.....Always keeps things moving at a fast tempo.
PHOTOGRAPHY ..... Generally clear
LIGHTINGS.....No need for unusual effects
CAMERA WORK.....Long shots show up western country to advantage.
STAR.....Hasn't any superior in a character of the kind offered here.
SUPPORT.....George Nicholls and Charles Le Moyne appear in prominent roles; other parts satisfactorily filled.
EXTERIORS.....Attractive views of hills and plains
INTERIORS.....Only light structures required
DETAIL.....Everything is kept in a harmonious atmosphere.
CHARACTER OF STORY .....Cowboy meller
LENGTH OF PRODUCTION.....About 5,000 feet

THE freedom of the plains, the thrill of fast action, the conflict of men who are quick on the trigger, hard riding and dare-devil stunts—all of these things are found in Tom Mix's newest cowboy drama, "The Coming of the Law." In its particular class, this production comes close to being 100 per cent. It has virility in the characterizations, swiftness of movement and enough plot to give plausibility to the happenings.

Once more Tom Mix shows that as a cowboy actor he stands pre-eminent. His whirlwind riding is fascinating in itself, but he does not need to depend solely upon his skill as a horseman. He has a natural, genial personality and an unaffected way of doing things that wins friends. Folks will like him as the young reformer who cleans up a town run by a crooked boss and they will enjoy the picture as a whole.

There is nothing especially novel about the story material in "The Coming of the Law," but it suffices for a production made on the hills and plains of an open country. The characters are about what one generally finds in cowboy pictures—the bullying boss and his gang, opposed by the fearless youth who wins over the honest element in the community to his side. A touch of romance is furnished in a love affair, not very strongly emphasized, between Mix and Brownie Vernon, the usual type of western heroine.

The meeting of the two takes place shortly after Mix arrives in a town in New Mexico to take possession of property inherited from his father—a newspaper and a ranch. He happens along just at the time that George Nicholls, as Big Bill Dunlavey, is making himself objectionable to Brownie, a proceeding that Mix promptly ends with a well-placed blow. This marks the beginning of the feud between the new arrival and the boss, who has frightened the entire community into submission.

Mix sets out to restore law and order, using his paper, "The Kicker," as a medium to work up a spirit of animosity against Nicholls. Neither threats to kill him, nor offers to buy his property avail. For a time he is laid up, after being severely beaten by Nicholls and his henchmen, but soon he returns to carry on the fight with renewed vigor—running for sheriff.

Some of the most exciting incidents in the picture are developed out of the election day proceedings and the efforts to "get" Mix, who is called away from the polls to protect Brownie Vernon, threatened with kidnapping by one of Big Bill's gang. But more stirring yet is the climax of the fight between the rival factions, which shows a wagon filled with burning brush rolling down a hill and crashing through the side of the frame hut occupied by the gang of law-breakers.

In the cast are Jack Curtis, Sid Jordan, B. M. Turner, Pat Chrisman and others.

Worth Boosting as an Entertaining Production that Folks Will Like

Box Office Analysis for the Exhibitor

There is no danger of the demand for healthy, wholesome cowboy pictures, such as this, declining. No matter what sort of a crowd you are playing to, you may count on "The Coming of the Law" going over as an attention-holding production, which shows Tom Mix at his best.

Providing you go in for stunt advertising, you might at no great expense, have a man spin a rope in front of your theater. Of course he should be in cowboy costume. But the big play will naturally come on the name of Tom Mix and his renown as a daring horseman. Tell patrons that "The Coming of the Law" is replete with thrilling stunts, of the kind they have come to expect from the cowboy actor, and support your announcements with striking scenes from the picture.

Most of the exploitation paper prepared by Fox shows Mix in action, such as the scene in which he rides at full tilt down a steep embankment. Pictures of this kind may be used in connection with the line, "the most daring horseman in the world." If you can get a still of the wagon load of burning brush coasting through the hut, it would go well in your lobby.

Make some mention of the fact that the story is based on a book written by Charles Alden Seltzer, which you may promise offers first-rate screen material. Don't be afraid to boost "The Coming of the Law" as a production of real worth.

to the thinking exhibitors of the country

(AND WE THINK THEY ALL THINK)

In the belief that exhibitors should have a voice in selecting the titles of the attractions they show, we respectfully solicit their opinions regarding their preference of any one of the following titles. We want this title for **one of the greatest and most timely features ever offered:**

Select one of the following:

"THE WILD OATS HARVEST"
"IGNORANCE"
"THE GREATEST ENEMY"
"THOU SHALT NOT"
"THE SOLITARY SIN"

We will absolutely accept the title preferred by the majority of exhibitors.

We would also appreciate suggestions from state rights buyers.

Address
Box 42
Wid's

Doesn't Register as Real. Many Scenes Spoiled by Miserable Photography

Wanda Hawley and Norman Kerry in

"VIRTUOUS SINNERS"

Pioneer Film Corp.

DIRECTOR .....Emmet J. Flynn
AUTHOR .....Not Credited
SCENARIO BY .....Not Credited
CAMERAMAN .....Not Credited
AS A WHOLE .....Looks like an old time production; is lacking in practically all of the elements that go to make up an impressive picture.
STORY....Too artificial and trite to carry conviction
DIRECTION.....Occasionally gets human touches, but generally lacks distinction.
PHOTOGRAPHY.....Much of it very bad
LIGHTINGS.....Frequently so poor that the scenes should have been re-taken.
CAMERA WORK .....Poor
STARS.....Wanda Hawley is attractive enough in character of mission worker; Norman Kerry fails to carry conviction as a society crook.
SUPPORT.....Harry Holden gives the best character portrayal in the picture as the head of the mission.
EXTERIORS.....Most of them spoiled by poor photography and lighting.
INTERIORS .....Only ordinary sets are needed
DETAIL.....Nothing to cause comment
CHARACTER OF STORY.....Concerns the benefits of mission work in re-establishing those who have fallen.
LENGTH OF PRODUCTION.....About 5,000 feet

THE chances of this picture would not be particularly bright under any circumstances, for the story is rather trite and is given a number of unconvincing twists, but to make matters worse, the photography and lightings in many scenes are inexcusably bad. Four or five years ago audiences might have accepted the defective film without serious complaint, but not so today. There are many sequences which should have been re-taken in their entirety in order to bring the picture somewhere near to present standards.

Passing by the defects in the production and considering the story material in "Virtuous Sinners," there is not much that is noteworthy, although the depiction of slum life as it sifts through the beneficial influence of a mission, may have a certain appeal. The types chosen for down-and-outers who assemble to receive words of encouragement and a cup of coffee, are true enough to life; they help to create an atmosphere, but there is little that may properly be termed characterization.

Probably the truest portrayal is supplied by Harry Holden as the kindly mission worker, who devotes his life to aiding those in distress. One stormy night he finds Wanda Hawley, homeless and friendless and almost exhausted from exposure. He takes her to the mission rooms and soon the girl becomes his valuable ally in carrying on the work. These scenes are reasonable enough and carry some appeal.

But, of course, there must be a romance in which Wanda may figure, so the author leads Norman Kerry down to the mission. He is a society cracksman, who, readily impressed by the pretty mission worker, assumes the role of a wealthy benefactor. He blows the crowd to coffee on a night when funds are low, and in due time presents the mission with a new organ, keeping the source of his money supply a secret. An unregenerate stool pigeon, however, resenting Wanda's interest in Kerry, plots to spoil his game.

An opportunity comes when one of the faithful mission workers is seriously injured and his life may be saved only through a costly operation. No money being available, the hero, in order to get the necessary cash, and working on the theory that the end justifies the means, turns burglar once more, breaks into a house and because of the treachery of the stool pigeon, is arrested and sent to prison after a trial in which the mission crowd attempts to arouse sympathy for their benefactor.

Probably because of its extravagance, rather than because it was a part of the story as originally conceived, the rescue sequence is passed off as a dream, a subterfuge that doesn't really help to make the picture more convincing. Norman is being transferred from one jail to another when his friends put the police escort out of commission and permit the prisoner to escape after a chase through dark hallways and over roof tops.

Then they bring about a happy ending by having Norman released on parole in care of Wanda. This is just a case of winding up the story in a convenient and conventional way, and like most of what has gone before, it leaves the audience cold.

Title May Put It Over If You Are Catering To Transients

Box Office Analysis for the Exhibitor

With the right sort of exploitation there is a chance of putting this picture over for a single day's showing, preferably in a theater catering mainly to transients. As already noted, the film is decidedly defective in many places and is not the sort of thing to offer fans accustomed to first class productions, but in neighborhoods where it is possible to slide an occasional poor one through without hurting business, it might be worth while to take a chance on "Virtuous Sinners."

The title is in its favor. We have had "Virtuous Wives," "Virtuous Men" and now comes "Virtuous Sinners," two contradictory words that, used in combination, may be expected to arouse curiosity. You might ask your folks: "Do you believe that the end justifies the means? See 'Virtuous Sinners,' a drama of men who went wrong; but did right," or "What is a 'Virtuous Sinner?' The question is answered in the intense drama starring Wanda Hawley and Norman Kerry."

Handle the picture as a realistic depiction of crook and slum life, selecting your pictorial display from scenes calculated to indicate the sympathetic quality of some of the incidents, especially those in which Miss Hawley and Harry Holden figure. Pioneer has prepared sepia hand colored photographs that should go well in your lobby display.

Norman Kerry can hardly be counted upon to attract any great number of fans, so in mentioning the players I would give first prominence to Wanda Hawley in advance announcements and pictorial advertising. Your best chance for attracting patronage, however, is in playing up the title and in making folks think that you have a sensational underworld drama.

YELL!

"IF a man wanted to reach a crowd, as I am reaching this one, and asked the door-tender how much it would cost for a whisper and was told $2, and then asked how much it would cost for a yell, and was told $10—and this man bought five whispers—no one would hear him. But if he invested in one yell, everybody would know he was present. Don't bury your ideas in whispers—YELL."

Arthur Brisbane, before the advertising Council of the Association of Commerce in Chicago.

If you would reach the big men of the industry, the doers, the men who sign their name on the dotted line, advertise in a medium that brings maximum results from a minimum expenditure. You can YELL and be dead sure of being heard in

Wid's Daily

Story is Artificial at Times, but Situations Have Enough Interest to Hold Attention

Mary Miles Minter in

"A Bachelor's Wife"

American Prod—Pathe Distrib.

DIRECTOR .....Emmett J. Flynn
AUTHOR.....Joseph Franklin Poland
SCENARIO BY .....Not credited
AS A WHOLE.....Doesn't always convince, but generally makes very fair entertainment.
STORY.....Concerns a secret marriage and a mix-up involving the parents of a child; weak points in plot structure are passed over smoothly.
DIRECTION.....Keeps more of the acting in a natural mood.
PHOTOGRAPHY ..... Good
LIGHTINGS.....No call for unusual effects
CAMERA WORK ..... Conventional
STAR.....Will be liked in the character of the Irish girl who is determined that her cousin shall be justly treated.
SUPPORT.....Myrtle Reeves satisfactory as the young mother; Alan Forrest adequate as Miss Minter's leading man; others in cast meet requirements.
EXTERIORS....Some attractive scenes in the opening reel intended to represent Ireland.
INTERIORS .....First-rate studio sets
DETAIL.....Cute baby introduced frequently, adds to the appeal of the picture.
CHARACTER OF THE STORY.....Harmless
LENGTH OF PRODUCTION .....About 4,670 feet

ONE word of explanation and "A Bachelor's Wife" would terminate abruptly as a two-reel picture, but, of course, the word is not spoken and the complication of misunderstandings is allowed to continue for the full five reels. The story would have been stronger had a sounder reason been supplied for Mary Miles Minter assuming the responsibilities of a deserted wife and mother, but passing over the improbability of some of the circumstances the picture is reasonably interesting.

Most of the plot hinges on Miss Minter's compliance with the suppositon that she is the mother of the child which she takes to Mrs. Stuyvesant, played by Lydia Knott. As a matter of fact, as the audience knows, the infant belongs to Mary's cousin, secretly married, but instead of announcing this at the outset, Mary remains silent and is led through a maze of difficulties.

The reason for her reticence supplied by the author is that Lydia Knott is recovering from a serious illness, which might prove fatal if she were subjected to a shock. Just why the shock would prove more severe if she were informed that her son had married Myrtle Reeves instead of Miss Minter is not quite apparent, especially as the invalid had never met either of the young women, but this may be placed under the head of author's license. When John, portrayed by Alan Forrest, returns from a stay in the west to find himself unexpectedly confronted by a wife and child, he, too, plays the game through out of regard for the health of his mother.

Early scenes, presented with some pleasing atmospheric touches, give promise of a comedy of Irish life with Miss Minter as a pert little Irish colleen, but the action soon shifts to New York, where Mary goes to visit her cousin Myrtle Reeves. It doesn't take long for her to gather that there is something mysterious about Myrtle's marriage and on being told the story of desertion, supported by a marriage certificate, with true Irish fighting spirit, she sets out to demand justice from the Stuyvesants.

Mary makes a hit with the wealthy invalid right from the start, takes charge of the household and altogether proves to be an ideal daughter-in-law. Things are going along smoothly enough until the alleged father returns to the much changed family in which he is expected to assume a trying part, particularly as Mary is a complete stranger to him. Naturally, he concludes that she is an imposter and matters are made yet more perplexing by reason of his engagement to Margaret Shelby. He assures her that Mary is not his wife and Margaret, who is after the Stuyvesant fortune, gets him to agree to their immediate marriage.

This paves the way for the climax disclosing the mistake through which, owing to the similarity of names, Alan was taken for the husband when in reality the name on the marriage license is that of his cousin played by Charles Spere, who excuses himself for having deserted his wife on the grounds that it was necessary for him to keep the wedding secret temporarily in order to inherit his father's fortune.

After this it is a simple matter to bring about a reconciliation also to cause Alan to reconsider his choice of a wife that he may wed Mary instead of Margaret. Miss Minter is natural and appealing in the character of the Irish girl, whereas other roles are adequately filled.

Passable Program Offering. Name of Star Best Advertising Asset

Box Office Analysis for the Exhibitor

Although there are a few laughs in "A Bachelor's Wife," it does not properly come under the head of comedy, neither is it serious enough to be termed drama. If you emphasized the comedy element too forcefully, folks might be disappointed, so it would be safer to slide over any definite assertions as to the nature of the story, making your chief play on the name of Mary Miles Minter.

Tell your patrons that the winsome American star gives a novel character sketch as a little Irish girl and to establish the atmosphere use stills of the introductory scenes bringing in some Irish types. The fact that these sequences don't figure very largely in the picture as a whole need not deter you from utilizing them in advertising.

There is nothing in the production to justify big promises, but all in all it is easily up to the mark of the vehicles supplied Miss Minter in recent months and should fill the bill as a program picture, particularly in communities where the star's reputation is firmly established. Probably her following is largest in neighborhood theaters where the regular patronage includes many women and children, assuring good matinee business.

The plot doesn't call for a detailed synopsis. In fact, in offering a story of this kind, it is just as well to keep folks guessing about how things are going to turn out. The title is suitable, but it hasn't much in the way of business getting qualities. Your best chance seems to be in boosting Mary Miles Minter.

BUT—!

By Carl Laemmle, President
Universal Film Manufacturing Company

NEVER in all the history of the Universal (and we are about to celebrate our Seventh Anniversary) has our mail been loaded with such fine, fat, juicy compliments as we are now receiving every day!

The whole trade is discussing the improvement in the quality of our product, and is marveling at the fact that the oldest successful company in the business shows the greatest amount of youthful pep and vigor.

But—

No matter how fine our pictures are, no matter how sensational the improvement has been, you've got to do your part in helping to put them over. You've got to advertise them. You've got to exploit them. You've got to exercise all the ingenuity you possibly can to make the public want to come to your theatre in preference to any other.

The best picture ever made is mighty likely to flop unless you stiffen up its backbone with proper boosting. Even such a tremendous success as "The Heart of Humanity" must be given strong publicity, just as Tiffany must continue to advertise, just as Steinway pianos and all other high-class, leading articles must continue to be advertised if they are to maintain their leadership.

You never made a greater mistake in your life than when you figured that you had such a big picture that you did not need to advertise it.

And if big pictures must be given this life blood, certainly the less important productions must also have a proportionate share of it.

The public discovered BEFORE YOU DID that the name Universal or Jewel stands for guaranteed entertainment. Movie fans in great numbers have written to our exchanges to find out where they can see Universal and Jewel pictures REGULARLY.

Tell them yourself! Cash in on the public demand. Exploit every Universal and Jewel picture. Take some of the money you make on this week's Universal or Jewel picture and turn it into more money by spending it on next week's Jewel or Universal.

The amazingly high percentage of Universal successes is the talk of the trade —BUT—you won't cash in with your patrons unless you let them know what you've got.

Russian Melodrama Offers Star a Chance to Add to Her List of Characterizations

Norma Talmadge in

"The New Moon"

Select

DIRECTOR .....Chester Withey
AUTHOR .....H. H. Van Loan
SCENARIO BY .....Chester Withey
CAMERAMAN ..... David Abel
AS A WHOLE.....Melodrama of Russian life introducing a number of mob scenes and some tense situations.
STORY.....Based on a supposed law in Russia whereby legal marriages are abolished.
DIRECTION.....Dramatic moments forcefully handled; generally successful in suggesting Russian characters and life.
PHOTOGRAPHY.....Most of it first rate
LIGHTINGS.....Have variety and generally bring out full value of the sets.
CAMERA WORK...Shots taken from effective angles
STAR.....Once more displays her versatility by playing a princess who passes herself off as a peasant and always makes the character seem human.
SUPPORT.....Pedro de Cordoba is a satisfactory lover; Charles Gerard is sufficiently forceful as leader of anarchists.
EXTERIORS.....The right thing for locations intended to indicate Russia.
INTERIORS.....Some elaborate sets for action laid in a palace.
DETAIL.....Care was exercised in securing correct costumes and furnishings.
CHARACTER OF STORY.....Won't offend
LENGTH OF PRODUCTION .....5,735 feet

In its basic qualities this is not unlike the old-fashioned Russian melodramas which a few years years ago were produced rather frequently by American companies as well as European producers. Clara Kimball Young, at the time she was a Vitagraph star, had a number of opportunities to test her skill as an interpreter of Russian characters, as did other actresses of equal renown. Usually the characters were led through untold hardships in the snows of Siberia.

"The New Moon" does not mark anything really new in the way of a story idea, or in the manner of treatment, but working along lines that have been found effective in the past, the producers have succeeded in making a picture of sustained interest and one that contains a number of thrills. Also it offers Norma Talmadge a chance to give further proof of her versatility by portraying a Russian princess who assumes the garb of a peasant in order to escape the mob of anarchists.

A story of this description is given a certain contemporaneous significance on account of the present state of affairs in Russia. The newspapers have prepared people to expect any sort of outrages, with the aristocracy suffering at the hands of the mob, so that nothing can well be presented, however brutal it may be, that is likely to be dismissed as an exaggeration.

There is no direct reference to any existing faction in the current Russian regime. The mob which attacks the palace on the night of a great ball, is merely classed as anarchistic and determined to upset the existing order of things. Princess Marie Pavlovna, played by Norma Talmadge, and her finance, Prince Michail Koloyar, portrayed by Pedro de Cordoba, are two of the victims with which the story is concerned. They escape from the fury of the anarchists aroused to action by Stuart Holmes, who, acting under orders from Charles Gerard as Kameneff, has incited them into throwing bombs among the dancers in the palace.

These introductory scenes start the picture off at an exciting pitch and account for the separation of the lovers. The princess succeeds in hiding her identity while she assumes the garb and station of a peasant girl who conducts a store in a small town and de Cordoba meanwhile seeks in vain for some trace of his sweetheart.

Much of the plot hinges on a decree issued by the anarchist leader through which women are to become the common property of men who wish to possess them. In accord with this decree all females between the ages of eighteen and thirty-five are required to register; moreover, to prevent any evasion of the edict ,they are forbidden to leave the province unless they have a special passport.

When an attempt is made to enforce the law, Norma refuses to register. Holmes visits the store, recognizes the peasant girl as the princess and attempts to force her to comply with the decree. In addition to refusing to place her own name on the books, Norma induces other young women in the community to follow her example.

Then comes the crowning tragedy, the shooting of a number of the girls, but with it is a sort of divine retribution, for the sister of the anarchist leader is among those put to death. Norma and Pedro de Cordoba escape to start a fresh life under "the new moon."

Name of Norma Talmadge is Enough to Assure Patronage

Box Office Analysis for the Exhibitor

Anything presenting Norma Talmadge is sure to attract business. This is the eleventh picture in which she has been starred by Select and she has proven herself, without a doubt, to be one of the strongest drawing cards on that or any other program. From a business point of view, you don't have to do much beyond playing up the name of the star in front of your theater and in your exploitation, because folks are pretty sure to take a chance on the picture being up to expectations.

In this instance, however, you might also capitalize on the interest pertaining to anything concerning conditions in Russia. Handle it as a picture showing the frightfulness of an anarchistic regime which is no respecter of individual rights. You could arouse interest by talking about the decree doing away with marriage and requiring all women of a marriageable age to register.

Announcements based on the personality of the star might deal with the variety of her characterizations. Refer to her impersonations of a dance hall girl in "The Safety Curtain," of an Indian in "The Heart of Wetona," of a Chinese girl in "The Forbidden City," of an American girl in "The Probation Wife," and then tell your patrons that they should not miss her equally fine interpretation of a Russian princess in "The New Moon."

The company in support of Miss Talmadge includes a number of well-known names, enough to warrant your publishing it in full. At all events, don't fail to mention Pedro de Cordoba, who is generally recognized as a popular leading man.

Exhibitors Know This Production's Values

Ten big first run theatres had asked by wire how quickly they could have "Sahara" for pre-release before even the first prints had been shipped to the branches.

Before lithographs and accessories had reached the stock shelves of our thirty offices.

Orders have been placed for thousands of copies of the first Hodkinson two-color insert for use as heralds by exhibitors at prices per thousand even larger than the rental that hundreds of exhibitors pay for a motion picture to be shown in their theatres.

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM
in
SAHARA

By C. Gardner Sullivan
Personally Supervised by
Allan Dwan

is the richest production in quality and power as well as the strongest emotional drama of the past twelve months. It has every element and sufficient length to enable you to throw out all surrounding short features and play "Sahara" *alone.*

Incidentally, there isn't a woman or a girl in America who can resist the fascination and the heart-grip of "Sahara."

We refuse to accept a booking or a reservation on "Sahara" until you have *seen* it at the branch office closest to you.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Plot of Many Intricacies is Basis of Rather Artificial Production

Zena Keefe in

"An Amateur Widow"

World

DIRECTOR .....Oscar Apfel
AUTHOR .....Joseph Franklin Poland
SCENARIO BY .....Not credited
CAMERAMAN .....Max Schneider
AS A WHOLE.....Doesn't impress as being real, but may get by as a routine program film.
STORY.....Deals with a mix-up consequent upon a girl's passing herself off as the widow of a man she believes to be dead.
DIRECTION.....Goes after laughs whenever there is a chance.
PHOTOGRAPHY ..... Very fair
LIGHTINGS ..... Passable
CAMERA WORK .....Conventional
STAR.....Rather attractive to look at and acts with spirit.
SUPPORT.....Hugh Dillman fulfills requirements of leading man; Jack Drumier and others give satisfactory performances.
EXTERIORS.....Most of them appear to have been found in the neighborhood of Fort Lee.
INTERIORS.....The usual thing for a picture of this stamp.
DETAIL.....Fire scenes in last reel might have been made more realistic.
LENGTH OF PRODUCTION.....About 4,800 feet

ONCE in a while there is a true touch of characterization in this piece of photoplay fiction, but for the most part reliance is placed on the unfolding of the ramifications of a quite complicated plot in which the people concerned are permitted to do improbable things.

"An Amateur Widow" lacks the human quality that causes a spectator to be primarily interested in the fate of the characters involved; but there are occasional laughs, arising out of incidental situations, and the story substance is ample to keep things moving for five reels without forcing the director to resort to padding.

Zena Keefe is sufficiently attractive as the young heiress who runs away from home because she tires of being nagged at by a housefull of relatives, whereas Hugh Dillman as the unsuccessful author, and others in less prominent roles, answer the needs of a picture that does not aim at extraordinary artistic attainments. The production is generally correct according to conventional standards.

The central character is that time-honored stand-by of photoplay authors, an unhappy little heiress who is grievously annoyed by a flock of aunts and uncles who won't allow her even a little bit of freedom. Hugh Dillman, also portraying a role familiar in fiction concoctions of this type, is a would-be author, who dissipates more than he works and is finally cut off by the uncles who have been supporting him.

Under ordinary circumstances, a youth with only a few dollars left and no more in sight, would not invest the last of his resources in a broken-down Ford, but this is what we find Hugh doing in order that he may impersonate a taxi driver and carry Zena as his first fare.

With this incident their friendship starts, Hugh passing under the name of Henry Smith. Then Zena, accompanied by her faithful negro mammy, decides to disappear, just where it doesn't matter, so the pair get tickets for Booneville, Virginia, which happens to be the home town of Hugh's uncles who are conducting a general store.

Zena, thinking it advisable to pose as a married woman, purchases a wedding ring and when asked her name receives a happy inspiration from a newspaper item annuoncing the suicide of Irving Mason. She declares that she is Mrs. Irving Mason, not realizing, of course, that the man referred to is none other than her friend of the taxi and the nephew of the storekeepers, who immediately think it their duty to help the lonely little widow.

Alternating with scenes tracing the career of Zena, are others following the experiences of Hugh, who gets drunk, wrecks his car and is on the point of suicide when he is shanghaied. Papers left in his coat account for the report of his death.

Zena has established herself high in the favor of Hugh's uncles when the youth returns from his long voyage and seeks seclusion in a lonely cabin to pursue his literary efforts. Out of this situation, they manage to get a number of rather unusual complications before Zena becomes the wife of the man whose widow she was supposed to be.. Fire scenes, when the store is destroyed and the girl is rescued by Hugh, are made more amusing than thrilling.

The cast includes William Black, Pauline Dempsey, Mary B. Davis, Florence Ashbrooke and others.

ALLEN HOLUBAR

CREATOR OF

"THE HEART OF HUMANITY"

PRODUCER OF SUPERFEATURES

Starring DOROTHY PHILLIPS

Slide it Through Quietly and Build Up the Rest of Your Program

Box Office Analysis for the Exhibitor

Zena Keefe in

"An Amateur Widow"

World

Don't go out after this under the impression that it is anything extraordinary, for it isn't. There is little in the picture to arouse comment, but you should be able to slide it through with a crowd that isn't led to expect something big. Follow your usual method of exploiting program films which you don't feel warranted in backing up with your personal endorsement.

Zena Keefe cannot be numbered among stars with a large following, but if you succeed in getting folks into your theater they probably will be pleased by her performance in this production. Give her individual portraits a prominent place in your lobby and select stills in which she is seen in some of the amusing situations with Hugh Dillman. Another name in the cast that will be familiar to followers of World pictures is Jack Drumier.

Providing "An Amateur Widow" is coming to you on a contract basis and you feel that it is not strong enough to carry your show, there is always a chance to build up an interesting supporting bill, comprised of short reels, some of which may merit a special line of exploitation on their own account.

"An Amateur Widow" is an attractive title which may be utilized to advantage in conjunction with catchlines such as: "Supposing you were posing as the widow of a man you thought to be dead and then he appeared to disclose your deception—that is what happens to Zena Keefe in 'An Amateur Widow,' a play of surprises."

WILLIAM RUSSELL
IN
"SOME LIAR"

William Russell's best picture to date.

James Oliver Curwood wrote the story.

Hundreds of thousands of people read it in the October 1918 issue of The Green Book.

Stephen Fox, who wrote "Brass Buttons," prepared the working script

Henry King directed the production.

YOU can cash in at the box-office on this picture which is so funny it will make even the operator laugh.

William Russell Productions Now Booking at Pathé Exchanges:

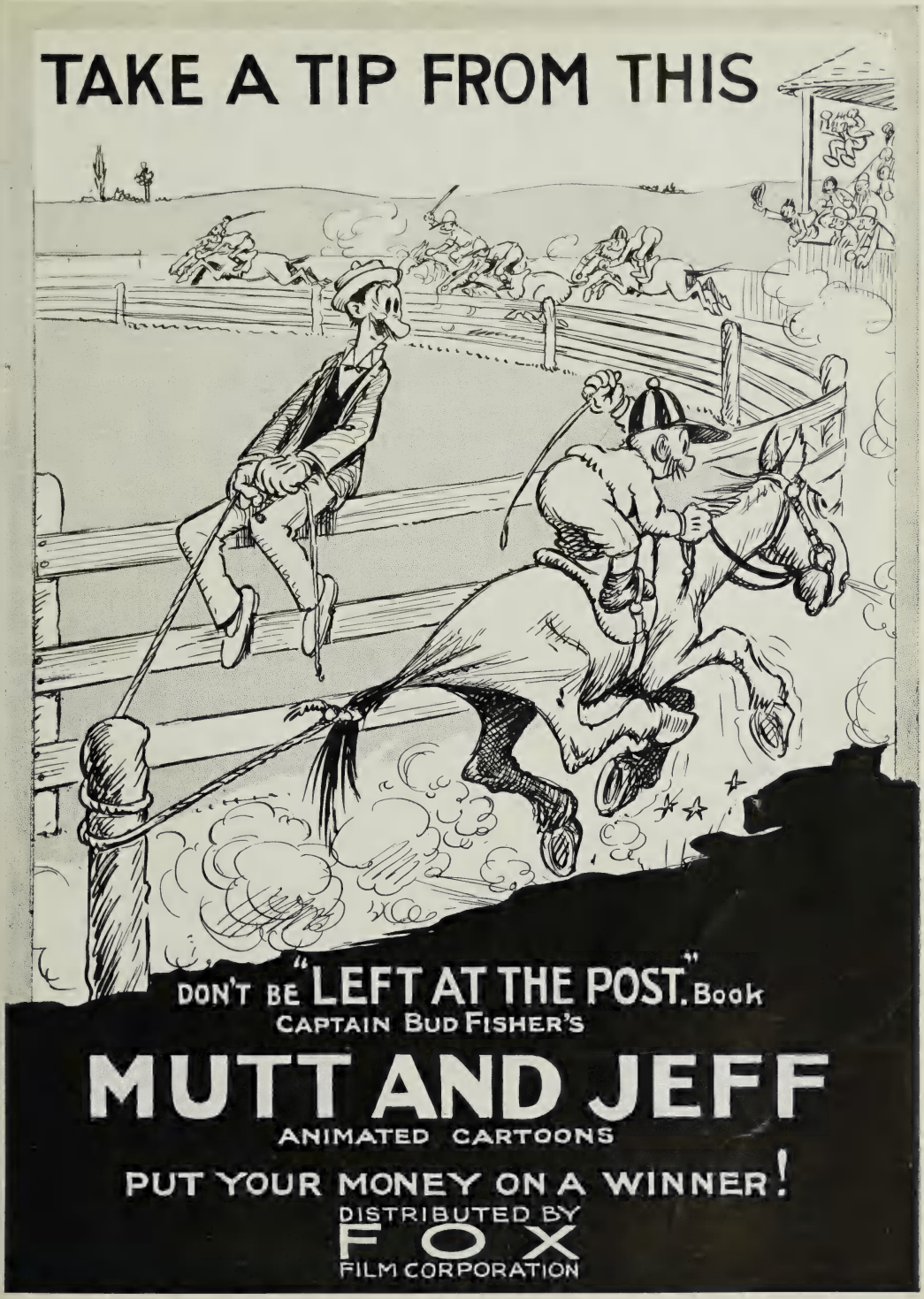
"Hobbs in a Hurry" *"All the World to Nothing"* *"Brass Buttons"*
"When a Man Rides Alone" *"Where the West Begins"*

WILLIAM RUSSELL PRODUCTIONS *Distributed by* PATHÉ

FRANK LLOYD

DIRECTOR

M. P. D. A.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PUT YOUR MONEY ON A WINNER!
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But a massive, breath-catching melodrama of the Southwest, in which the star is simply an ADDED ATTRACTION—an offering, which in the excellence of its production, the genius of its direction, the drawing power of its star and the general appeal of its story, challenges the biggest successes of the screen, without exception.

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A picture with all the sure elements of certain drawing power, plus a star, who for the next few months will command more interest probably than any other single individual before the public—a celebrity big in stature, big in screen personality and big in following, presented at a time when the attention of multitudes will be greatest.

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 53 Sunday, May 25, 1919 Price 25 cents

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

AURORA MARDIGANIAN

The Armenian Refugee Heroine who personally re-enacts her own experiences of two frightful years in the hands of the Turks in

"AUCTION of SOULS"

The Sensational 8 Reeler from the Book, "Ravished Armenia"

D. W. GRIFFITH PRESENTS "TRUE HEART SUSIE"

THE STORY OF A PLAIN GIRL

An ARTCRAFT Picture

Another Color

D. W. GRIFFITH has added another color to the rainbow in his exquisite picturization of "True Heart Susie," the sort of story your patrons will take to their hearts and recommend their friends to see.

It is worthy of an extended run.

Directed by D. W. Griffith
Story by Marion Fremont
Photographed by G. W. Bitzer

FAMOUS PLAYERS-LASKY CORPORATION

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

VOL. VIII. No. 53 Sunday, May 25, 1919 Price 25c

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News of the Week in Headlines

Monday

Receiver denied for Standard Film Industries, Inc.

Convention of Motion Picture Exhibitors to start June 25 at St. Louis.

Tuesday

Maurice Tourneur to make special series for Famous Players release.

Discontinue production of James Montgomery Flagg comedies.

Warner Brothers planning a considerable expansion of their activities.

Wednesday

Travers Vale to direct Tyrone Power in his series for Adanac Films, Ltd.

Mrs. Sidney Drew to play role of "sister" in forthcoming productions.

W. H. to state-right feature called "Everybody's Business."

Hodkinson announces more exchange appointments.

Peggy May to star in Haworth productions.

Stormy debate over Buck Bill at Springfield, Ill.

Thursday

Record price of $3 a seat for "Broken Blossoms."

Arthur S. Hyman to enter state right field in Illinois.

Ruby De Remer signs with World.

Sid Chaplin to make four comedies for Famous Players-Lasky.

Friday

United Pictures Production Corp. incorporated at Dover, Del., for 33 millions.

Film folk leave for Richmond to attend celebration of home-coming Virginia troops.

Fifteen exchanges to handle "Big 4" product. W. W. Hines, sales manager.

Goldwyn buys Triangle studios at Culver City.

J. D. Williams, First National, expresses emphatic views on "Single Picture" idea.

Hamilton, Ohio, Musicians' Local No. 131 sued by exhibitor for $10,000.

Saturday

Kessels's out of Triangle.

Triangle to produce in East, and build studio.

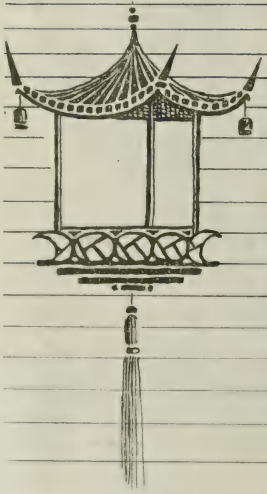
If it's good enough to repeat at the Rivoli, New York—

It's good enough to repeat for you

NAZIMOVA

in

The RED LANTERN



What greater proof do you want of the box office value of this attraction?

METRO
PICTURES CORPORATION

Tragedy of Domestic Life is Made Basis of Highly Colored Meller

Madlaine Traverse in

"When Fate Decides"

Fox

DIRECTOR .....Harry Millarde
AUTHOR .....Evelyn Campbell
SCENARIO BY .....Denison Clift
CAMERAMAN .....Frank Good
AS A WHOLE.....Domestic meller that may satisfy a crowd partial to highly emotional pictures.
STORY.....Logical enough in the development and keeps the murder a mystery until the closing sequences.
DIRECTION.....Permits the players to over-act in many of the scenes.
PHOTOGRAPHY .....Not always clear
LIGHTINGS.....Storm effects are good, but there is little out of the ordinary.
CAMERA WORK .....Passable
STAR.....Emotes with sufficient intensity
SUPPORT.....William Conklin portrays a repellantly brutal husband; Clyde Fillmore adequate in hero role.
EXTERIORS .....Don't figure much
INTERIORS.....Give an appropriate setting for the action.
DETAIL.....Incidents connected with the murder are carefully devised to preserve the atmosphere of mystery.
CHARACTER OF STORY....Best suited to a sensation-loving crowd.
LENGTH OF PRODUCTION.....4,800 feet

THE tragedy is laid on pretty thick in this domestic meller. Madlaine Traverse suffers, suffers and then suffers some more at the hands of her brutal husband. His abuse knows no limitations, as the bruise on her shoulder indicates, and then, as though her troubles had not been sufficient, she is suspected of being implicated in the murder of the man who has consistently made her life miserable.

Restraint has no place in this picture, either in the development of the situations or the acting. Author, director and actors combined to pile on the horrors with all the emphasis possible, and the result is a series of emotional flare-ups and some rather gruesome incidents, notably those in connection with the murder. Some of the close-ups of the body lying on the floor and of the man's face, distorted into a bestial expression by rage and drink, are unnecessary, except as a means of making the picture strikingly brutal.

The plot is plausible for a meller of this type and is so handled that suspense and uncertainty are maintained up to the final passages, when Madlaine puts the murderer of her husband through a third degree examination, forcing him to confess. Up to this time the spectator is left in doubt about just what happened on the fatal night, but the implication is that the man was killed in a struggle with Clyde Fillmore, a friend of Madlaine's who visited the lodge and escaped after a fight in the dark.

All of this is subsequent to the sequences calculated to show the miserable existence which the woman is experiencing as the companion of a brutal, drunken husband. Efforts to arouse sympathy for the long suffering wife are reasonably successful. After three years of disillusionment, Madlaine, on the anniversary of their wedding, is ready to make a fresh start if Conklin will only give her half a chance.

Instead, the husband adds insult to injury by having a woman, Claire Du Brey, with whom he is carrying on an affair, as a guest at their anniversary party. Another guest is Clyde Fillmore, a former admirer of Madlaine's who has returned, still conscious that he loves her—in a perfectly honorable way, of course.

Happenings at the dinner party are exaggerated beyond the bounds of reason, even granting the nature of the husband under the influence of too much wine. At all events there is a disgraceful scene, after which Fillmore leaves the house deeply impressed by the need of doing something to help the wronged wife.

A few days later they motor to a country inn to talk things over. On the way back, they are caught in a storm, the car breaks down and the two passengers seek refuge in a lodge owned by Madlaine's husband while a mechanic is repairing the machinery.

It so happens that Conklin and Claire DuBrey choose this the same evening to visit the lodge, and Madlaine and her escort have just time enough to get away without being discovered. But Fillmore is obliged to return to get his gauntlets. There is a fight and the next morning the caretaker finds the body of Conklin.

After the police have followed false clues that seem to place the guilt on Fillmore, Madlaine brings out the true story in the confession of Claire Du Brey's husband, who had followed his wife to the lodge and killed her lover. One incongruous touch is the appearance of Madlaine in deep mourning on the day after the death of her husband. Considering their relationship, this suggests hypocricy and detracts from the sympathy aroused by the wife.

All Right for Transients. Not the Thing for Family Trade

Box Office Analysis for the Exhibitor

This isn't the sort of thing for a family trade in a high-class neighborhood. The picture isn't exactly offensive, but it certainly goes far enough in the depiction of decidedly unpleasant domestic relations. Most of the characters are the kind of people that one doesn't want to meet if it can be avoided. As for a moral, there isn't any except that it is unfortunate for a woman when she marries a man who beats her.

The film has sensational qualities, however, and a melodramatic intensity that should make it a suitable attraction for down town houses and in communities with a large foreign element which is apt to respond readily to highly colored sex dramas. Consider this as a typical Fox meller and you won't be far wrong in judging the character of the picture.

"When Fate Decides" is a vague sort of title that has no particular bearing on the story. It is too hackneyed to have much advertising pull, so I would not place much reliance on it to get folks into your theater. If you are in the habit of running Fox films, you are in a position to estimate Madlaine Traverse's standing as a star in your neighborhood.

In the way of catchlines you might work along the divorce idea. Put a question of this kind up to your patrons: "When a woman finds that she has married the wrong man, do you believe that she should be given another chance? See Madlaine Traverse in 'When Fate Decides'." Or just ask in large type: "DO YOU BELIEVE IN DIVORCE? See Madlaine Traverse in 'When Fate Decides'."

we thank the thinking exhibitors and state rights buyers

who have given us the benefit of their advice in selecting the title for a notable photoplay which we will release soon.

The titles suggested, and the number of votes each received, follow:

"THE SOLITARY SIN"	586
"THE GREATEST ENEMY"	197
"THOU SHALT NOT"	102
"IGNORANCE"	99
"THE WILD OATS HARVEST"	45

We would like to hear from exhibitors who have not yet expressed their choice of one of these titles.

We shall announce shortly the name selected.

The picture will absolutely be one of the box office sensations of the year.

It is a production that everybody will want to see.

It is a production that nobody will ever forget.

It is tremendous in theme and story.

Address
Box 42
Wid's

Slow-Moving "Heart-Throb" Drama is Superficial

Pearl Shepard in

"Break the News to Mother"

Select

DIRECTOR .....Not credited
AUTHOR....Adapted from story by Charles K. Harris
SCENARIO BY.....Not Credited
CAMERAMAN .....Andre Barlatier
AS A WHOLE....Slow-moving "heart-throb" drama of no great appeal; would have been big stuff a few years ago.
STORY.....Founded on Charles K. Harris' famous song of the same title.
DIRECTION.....Mechanical; players sometimes act like automatons.
PHOTOGRAPHY ..... Good enough
LIGHTINGS.....In some sequences players' faces chalky.
CAMERA WORK ..... Conventional
STAR.....Very pretty, but doesn't show anything unusual in the histrionic line.
SUPPORT.....Mediocre for the greater part
EXTERIORS ..... Just passable
INTERIORS ..... Nothing special
DETAIL.....No attempt made toward anything special; clever dog will get "cute" remarks.
CHARACTER OF STORY....Mother-love the theme; shows extent of a mother's willingness to bear burdens; not a war story.
LENGTH OF PRODUCTION.....About 6,000 feet

MEDIOCRITY, according to present-day motion picture standards, characterizes Select's "Break the News to Mother." In the early days of photoplays this offering would have made a big hit. Today it would have made quite good entertainment of a certain sort if it had been done well. But it has not received the care and intelligence necessary to get over the depth of appeal that could have been reached with the theme. On the whole, it is too superficial—it does not ring true.

Mother-love and mother-sacrifice is so great a part of the lives of all of us that when that chord is harmoniously struck it hits us to the depths; but when clumsy fingers try to play the same piece it falls flat indeed. And "Break the News to Mother" leaves an impression of flatness mostly because instead of being done by artists it was left in the hands of mechanical workers.

But despite its superficiality as a whole there are spots that will get a response. Every woman who has been or who ever hopes to be a mother will be appealed to by the emotions of the mother in the picture—especially sympathy-compelling is that sequence which shows the mother, after the son has run away from the police, going over in her mind the incidents in her son's life, and imagining him again a little boy.

The cast chosen to visualize the story is not all that could be desired. Pearl Shepard is very pretty and has a natural charm, but does not show much as an actress. Gertrude Barkley has the mother part, and does fairly well. Raymond Bloomer is the son. William Bailey, Alice Gerard, Forrest Robinson, Louis Stern, Joseph Smiley and Chester Barnett are also seen.

The story tells of a youth whose big redeeming virtue is his love for his mother. She is loved by everybody in the small town. The youth loves and is loved by the daughter of the owner of a big steel mill. The daughter is also being courted by the superintendent of the plant, who is "bothered" with a former flame.

The superintendent endeavors by sneaky means to tear down the character of the youth, and finally is the cause of his discharge. During the course of a struggle in the office the superintendent is shot. The youth believes that he fired the shot, which in reality came from a revolver in the hands of the cast-off sweetheart of the superintendent. The latter knows who shot him, but accuses the youth, who flees. The mother bears the burden and mother-like, even blames herself for sending her son to the office where the shooting occurred.

The superintendent recovers and the girl, on his promise not to prosecute the youth, promises to marry him. But meanwhile the girl, the mother of a fatherless child, tells her story to the mill-owner's daughter.

With the army watching on the Rhine is a captain ill with pneumonia—a hero. He is the youth who fled from his home-town. At a reception the girl repudiates the superintendent, and his nemesis accuses him. He is led away to jail.

All the mother's friends come to her and have a difficult time in trying to break good news to her. Everybody in that small town but she knows that her son is returning, a hero. Led by the village band, a crowd stands before the mother's house waving flags and acclaiming their hero. The mother knows nothing of it.

Soon the son enters the room, and everything is adjusted happily.

Absence of Big Name a Big Drawback

Box Office Analysis for the Exhibitor

In the lower-class houses this offering might get by; it might be termed a good picture in those rural communities where folks come to the movies only once in a while, and where they have not yet been educated up to just how good photoplay productions can be. But the exhibitor who has been showing his patrons pictures with real stars and capable supporting casts had better lay off this one.

And it must be considered that there is no name for the billing. Pearl Shepard is virtually an unknown to photoplay audiences, although she has appeared in several pictures. She is very pretty and may get a few followers after they have seen her starred, but it is doubtful if she is big enough to carry a picture solely on her own fair shoulders.

The obvious idea in exploitation is to play up the famous song of the same title by Charles K. Harris. The song was one of the most popular ever written, and the association of ideas resulting from mention of the song and a picture based on it may make some folks curious enough to spend money to see it. That's the big advertising point: the song was good and extremely popular, therefore they may figure that the picture must be good.

Use the mother idea in your catchlines. There always has been, and always will be, a big appeal in a mere mention of that. Make it understood, too, that while this story was suggested by the popular song of many years ago, it is not a war story.

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D·W·GRIFFITH
TRIUMPHANT!
The screen world still rings with the ovation and echoes the plaudits that marked the appearance of United Artists Corporation in the business arena of the Industry.
The issue is clear and the Exhibitors of America have instantly recognized in United Artists Corporation, not only a champion for the relief of present-day rental evils, but likewise a stalwart guardian of the future prosperity of film exhibition.
Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, unquestionably the screen's foremost artists, are the greatest asset that the Exhibitors of America have.
United Artists Corporation, by inaugurating an open booking policy that is one hundred per cent open booking, safeguards that asset to the Exhibitors.
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A DOUGLAS FAIRBANKS PICTURE
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OSCAR A. PRICE, President
HIRAM ABRAMS, General Manager

Slow Screen Fiction That Fails to Register

Olive Thomas in

"Love's Prisoner"

Triangle

DIRECTOR ..... Jack Dillon
AUTHOR .....B. Mangus Ingleton
SCENARIO BY.....E. Mangus Ingleton
CAMERAMAN .....Steve Norton
AS A WHOLE.....Draggy, over-titled and uninteresting for the most part; fails to register.
STORY.....Disconnected and at times tiresome in its improbabilities.
DIRECTION..Conventional working out of situations
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Some fairly good lamp and lantern stuff.
CAMERA WORK .....Acceptable
STAR.....Adequate to demands of her role
SUPPORT.....Joe King satisfactory; William V. Mong has fair character "bit."
EXTERIORS.....Mostly studio-built street; other scenes passable.
INTERIORS..... Meet requirements
DETAIL.....Incidental bits of business not much, too many titles entirely.
CHARACTER OF STORY.....Pure screen fiction highly seasoned; girl keeps up fashionable home by theft.
LENGTH OF PRODUCTION.....About 6,000 feet

DRAGGY, over-titled, and sometimes tiresome in its improbabilities, "Love's Prisoner" is not much of an attraction. Lengthy and all too frequent titles tell most of the story, and much of the mental perturbation of the lead. That portion of the story which is visualized on the screen often follows well-beaten tracks. For instance, we have our old friend, the stolen necklace, and the detective who comes to the house as a guest.

As an illustration of some of the things that happen in the titles there is one that states that the girl (who was last shown on the screen as a poor working girl) has married a nobleman, that he has died and that she is now a widow—the Lady Cleveland. All of that happens in one sub-title, and gives Olive Thomas, the daughter of a persecuted ex-convict, a chance to wear beautiful clothes.

A supposedly serious incident that is sure to get laughs is the detective's pursuit of the girl. It shapes up on the screen like a Keystone comedy chase—over roofs, down the sides of buildings, and leaps from speeding automobiles.

Throughout its entire six reels "Love's Prisoner" is straight screen narration—not drama. One must just accept things as they happen for no other reason than that the titles say so. The picture is evidently one that has been on the shelf for a while, and shows evidences that an attempt was made to bring it right up to the minute with one or two titles, and a lot of editing. But it would take more than cutting, titling and re-vamping to make a regular attraction of the production.

Olive is one of three daughters of an ex-burglar "framed" by the police. The girls are befriended by an aged watchmaker. Olive, titles say, is bitter against the law. She gets a job and sends her sisters to the country, which takes them out of the picture from then on. She meets an English nobleman, who dies shortly afterward. Again the law cheats Olive of her deceased husband's estates. She is left with a large house and no funds. But nevertheless she entertains lavishly. It is a guest's stolen necklace that brings the handsome detective on the scene.

Mutual interest is aroused, and later on one learns that Olive is supporting her establishment by stealing. She sure is some agile porch-climber, too. But the detective is on the trail of "The Bird," as the elusive thief is known to the police.

When the trail of the detective begins to get warm Olive prepares an alibi through a fake photograph. The aged watchmaker who befriended her in the early days has become her "fence." The detective traces her there and is certain she, and not the "twin sister" of the fake photograph, is the thief. The aged watchmaker is about to be robbed. The detective sees Olive go into his place. He finds the old man apparently murdered, but Olive escapes him.

Despite his love the detective feels that he must arrest "The Bird." He goes to her house and tells her that she is his prisoner. Just at this juncture he is informed by telephone that the aged watchmaker died of shock and that the police have caught the man who broke into his place. So Olive is made his "Love Prisoner."

Then a title states that Olive has paid in full for her crime, and she is seen walking up a sunlit bower with her detective-lover. How or when she "paid in full" is not given the viewer to know.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Just Finished
"One of the Finest"

Won't Stand Up Solely on Merits as Photoplay

Box Office Analysis for the Exhibitor

Olive Thomas in

"Love's Prisoner"

Triangle

There are several advertising angles to this offering, but it is doubtful if the picture will hold up to the promises of the advertising. It is certain that it will be a patient audience indeed that sits through its six reels without uncomfortably wriggling. And nobody will tell their friends to be "sure and see that picture." You might possibly get away with it for one night, but if you depend on word-of-mouth advertising to bring you anything after the first night you'll lose out.

On its merits as a photoplay the offering cannot claim much. It is in six reels, too, and the exhibitor who has to figure time for his show will have little opportunity to bolster up his program with short stuff.

The popularity of Miss Thomas will have to be relied on more than the entertaining value of the production. It does not hold an audience of itself, and while a house catering to transients might possibly get by with it, the showman catering to a regular patronage is advised to go very slowly with it—if at all.

Miss Thomas could be billed as a female Jekyll-Hyde, who to some was the dashing, entertaining Lady Cleveland, while to others she was "The Bird," the cleverest thief the police were ever asked to track down. Catch lines that might be used: "She thought the world owed her a living—and she went out and collected it." "Olive Thomas in 'Love's Prisoner,' a photoplay of conflicting emotions which battle for supremacy."

ALICE MANN

in

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"The story is truly human and appealing and moves with satisfactory rapidity. The appeal is general and should captivate any kind of audience in either the large or small towns. Nothing sensational, but a clean, pleasing entertainment." — *Tom Hamlin, Motion Picture News.*

"Thrills and comedy that strike public favor."—*Exhibitor Comment, Dramatic Mirror.*

"The admirers of Billie, and there are many, will like the picture. It is built for the star and fits. That is what the public will be most interested in knowing.—*Exhibitors Herald.*

AS BOOTS

AS HOOP-LA

"Hoop-La"

"By all the rules of the game, "Hoop-La" should confirm the rights of Billie Rhodes as a star. She is charming in this picture, and her acting is so sincere and convincing that she will undoubtedly make a strong impression on your patrons."—*Exhibitors Herald.*

"If The Girl Of My Dreams" has brought the crowds into your theatre, "Hoop La" should bring them in even larger numbers"—*P. S. Harrison, Motion Picture News.*

"The picture is high in entertainment values throughout" —*William J. Reilly, Moving Picture World.*

"The Girl of My Dreams"

"It is an entertaining production, founded on a play by Wilbur Nesbit, and tells a pretty little story." —*C. S. Sewel, Moving Picture World.*

"Presenting Billie Rhodes for the first time as a star of a dramatic feature, The Girl of My Dreams registers as a very interesting, well acted and well staged production."—*Exhibitors Herald.*

"Great; patrons pleased Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture, big business for seven days."—*Exhibitors Comment Motion Picture News.*

"The Love Call"

"Billie Rhodes is the star and nothing is demanded of her that she is not equal to."—*Variety*

"The picture has been produced with many satisfying touches and should rank well among the lighter offerings."—*Helen Rockwell, Exhibitors Trade Review.*

"Serves as the best vehicle Billie Rhodes has had since she entered the ring of feature stardom. Western drama with plenty of action."—*Margaret MacDonald, Moving Picture World.*

AS THE KID

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

AS THE WEED

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

First Reel is the Best in Capably Produced Romantic Crook Melodrama

Earle Williams in

"A Rogue's Romance"

Vitagraph

DIRECTOR .....James Young
AUTHOR .....H. H. Van Loan
SCENARIO BY .....James Young
CAMERAMAN .....Max Dupont
AS A WHOLE.....Much of it seems artificial, but there is enough of interest in the production to make it passable.
STORY.....Laid in Paris with crook mystery as the basis for the plot.
DIRECTION.....Competent all through, but gets the most interesting atmosphere in early sequences staged in an Apache resort.
PHOTOGRAPHY .....Generally sharp
LIGHTINGS .....Good on players and sets
CAMERA WORK .....Conventional
STAR.....Will satisfy his admirers in a Raffles type of role.
SUPPORT....Efficient cast in which Maude George, Harry Van Meter and Herbert Standing figure.
EXTERIORS.....Painted drops occasionally used to represent views of Paris; some of the studio sets look stagey.
INTERIORS .....Nothing wrong
DETAIL.....The name of Maude George appears on the screen as Grace George. This should be changed before prints are distributed.
CHARACTER OF STORY....Romantic crook melodrama.
LENGTH OF PRODUCTION.....4,840 feet

AFTER getting off to a good start this romance of a rogue—a French rogue with the Croix de Guerre honestly won—sags in the middle, then passes on to a conventional conclusion. All in all it makes an average program release that should be accepted by admirers of Earle Williams.

The first reel is the most interesting, in that it carries a more unusual atmosphere than is found in subsequent sequences, and introduces some effective action in the Apache resort which Earle frequents under the name of Jules Marier. Director Young showed good judgment in interrupting the progress of his story for a few moments by presenting a genuine Apache dance. Audiences never fail to respond to exhibitions of this kind and the one here is offered with plenty of spirit in a convincing Parisian environment.

Possibly the picture would have profited by more scenes staged in similar surroundings, but the story dealing with the versatile hero soon switches into a quite different atmosphere, that Earle may follow his complicated career as a crook, as a respected citizen of a small town where he is the devoted guardian of three war orphans and lastly as a social favorite welcomed by the wealthy aristocracy of France.

As Jules Marier, Earle is wanted by the police whom he eludes with surprising ease. On the night of his visit to the Apache resort, he receives word that one of his adopted children is seriously ill, whereupon he sets out in an automobile for the distant town. The car breaks down near the home of the Deprenays. Earle enters the room occupied by Vire, the daughter of the family, politely forces her to give him the key to the garage and proceeds on his journey in a borrowed car, the police trailing along behind. His war cross remains with Vire as security.

After a few domestic scenes, calculated to show the kindly nature of the crook who is strongly attached to the children, they switch to another angle of the plot, introducing Brinsley Shaw, a swindler planning to make a big haul through a fraudulent stock promotion.

Sequences transpiring at the home of the Deprenays are worked along familiar lines. Passing as Armand Du Bois, Earle again meets the girl from whom he borrowed the car, also he recognizes Shaw and undertakes to prevent the carrying through of the deal he is manoeuvering.

Soon the old situation of a missing necklace, stolen from one of the guests, is introduced, and naturally Vire suspects Earle, but even at that her interest in the crook is sufficient to make her wish to shield him. As a matter of fact, Shaw took the jewels and Earle sees to it that they are returned, without exposing the thief, however, for he has a much more elaborate plan for trapping him.

This time the resourceful crook poses as a famous detective, utilizes a dictograph to secure evidence against the conspirator and finally turns him over to the authorities. Having accomplished his purpose without his identity becoming known, Earle once more eludes the police and determines to go straight in the future with Vire as his wife.

Star Should Carry Picture in Neighborhood Where He is Popular

Box Office Analysis for the Exhibitor

There is nothing in this production to cause any great stir. Save for occasional passages, most of them in the first reel, as already noted, the picture moves along in a conventional way, but it does possess a romantic quality which folks are apt to expect in a story presenting Earle Williams. In communities where this actor has built up a following, "A Rogue's Romance" may be put over without difficulty.

Handle it as a romantic crook melodrama, making some mention of the fact that the scenes are laid in France and lead all the way from an Apache resort to the mansions of the French aristocracy. If you can get stills of the Apache dance they would be more likely to attract attention than anything else in the picture.

"A Rogue's Romance" is a first-rate title. It indicates the general atmosphere of the production, also it suggests the type of character with which fans associate the name of Earle Williams. You may tell your folks that Williams is at his best as a gentlemanly crook. Use his pictures liberally in your lobby display and try to get contrasting scenes that bring out the different phases of the story.

James Young should be mentioned as the director of the production and it would be well to refer to some of the star's recent pictures, if they have been shown in your neighborhood. The cast is competent, but with the exception of Williams it does not contain any name that can be counted on to draw business.

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DORIS KENYON

In

"TWILIGHT"

A Six-Part Emotional Drama By Louis Joseph Vance and Vingie E. Roe,

Also in:—

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"THE INN OF THE BLUE-MOON"

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All Great Kenyon Successes

EDGAR LEWIS Presents:—

"LOVE AND THE LAW"

By William Hamilton Osborne, High Priest of Dramatic Fiction, Also:—

"CALIBRE 38"

By Roy Middleton, Master of Quick Trigger Pictorial Drama with

Mitchell Lewis and Hedda Nova

FRANK A. KEENEY Presents:—

CATHERINE CALVERT

In

"MARRIAGE FOR CONVENIENCE"

An Amazing Social Analysis by E. Lloyd Sheldon. Also in:—

"MARRIAGE"

By Guy Bolton

"A ROMANCE OF THE UNDERWORLD"

Paul Armstrong's Great Story, and—

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Another Sheldon Success

The Golden West Producing Company Presents:—

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DISTRIBUTED THROUGH

FILM CLEARING HOUSE EXCHANGES

Heart-Interest Romance Has Successful Elements

Vivian Martin in

"The Home Town Girl"

Paramount

DIRECTOR ..... Robert Vignola
AUTHOR .....Oscar Graeve
SCENARIO BY .....Edith Kennedy
CAMERAMAN .....Frank E. Garbutt
AS A WHOLE.....Entertaining photoplay; good "fan" stuff.
STORY.....The sort of romance that is generally liked.
DIRECTION.....Shows grasp of picture's needs
PHOTOGRAPHY .....Fair plus
LIGHTINGS ..... Uniform
CAMERA WORK .....Sufficiently good
STAR .....Gets away with her role in good order
SUPPORT.....Ralph Graves shares honors with star; remainder of cast capable.
EXTERIORS .....Don't figure much
INTERIORS ..... Good
DETAIL.....Small-town atmosphere good; titles fit characters.
CHARACTER OF STORY.....The country girl just can't wait until the boy she loves makes good, she helps him.
LENGTH OF PRODUCTION.....About 5,000 feet

ALL of the basic elements that make for photoplay success are to be found in "The Home Town Girl." Little that is new in the way of story material is brought to the screen in the offering, but it is the type of story that is always liked by photoplay audiences. The picture never gets very deeply under the skin, but one is always interested in what is happening to the girl and the man she loves.

Smoothly screened, the plot unfolds in a manner that is bound to make the story-folk liked by the spectator; and the characters are all of the tried and true type—the most popular girl in a little town; the soda dispenser she loves, and the young bank clerk who wants to marry her and who is looked kindly upon by the old parents.

The direction shows a grasp of the picture's needs, and wherever a little extra touch will help it has been put in. Another thing that makes this a good program offering is that no time is the story-value allowed to be stolen by the star. It is a case of story-interest first, last and all the time.

One minor break is in a very short flash where a letter purporting to come from New York is shown post-marked Los Angeles.

The small-town atmosphere injected into some of the earlier scenes is good, and some of the spoken titles fit snugly and pleasingly in with the village life.

Vivian Martin is ably seconded by Ralph Graves. Both work with a convincing and pleasurable verve.

Vivian is in love with the soda dispenser in the village drug store. She is the belle of the town and has many admirers. Ralph Graves believes that if he goes to the city he will make good. Vivian "just can't wait" so she takes his place at the drug store while he gets a place as a salesman in New York. Ralph is well liked by his employers, but through circumstances becomes victimized of $300 by a discharged employee of the firm. He is afraid to face his employer and sends him a letter stating that he has lost the money. The employer secures a warrant for his arrest, and it is through a detective's visit to the old home town that Vivian learns of Ralph's predicament. She goes to the city to help him, and gets a job at his old place, winning a place in the heart of the employer.

Clever counter-plots are introduced, through which Vivian learns that Ralph is working and sends money to the firm to pay his debt. A side light of amusement is furnished by a sporty stenographer along about here.

Vivian haunts drug stores looking for a young man who drinks only peppermint lemonade. She finally finds him, but when she learns that he has lost the money playing poker, her inherent goodness temporarily overcomes her love and she leaves him. In this state of mind, Vivian is ready also to believe the fellow-typist's avowal that Ralph had switched his affections.

She goes back to the office and finds Ralph there, "taking his medicine" from the old man. But the employer gives the youth another chance, and Vivian is given to know emphatically that Ralph does not love the other stenographer.

In the cast: Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman, William Courtwright and Thomas Persse.

Good "Fan" Stuff. Should Satisfy Average Audience

Box Office Analysis for the Exhibitor

This is a quite good "fan" picture. It is by no means a big production that deserves extra exploitation, but it is one that can be relied upon to leave an audience satisfied. It is in that class of tried and true romance that never fail to register. It is clean and wholesome, and fitting entertainment for the entire family.

The neighborhood house can run this with the assurance that there will be no kicks on the part of patrons. Both matinee and evening audiences should like it.

Vivian Martin has a quite appealing role in the production, and photoplay-goers who are extra partial to her charm will enjoy her latest offering, and if your crowd is very strong for her tell them to be sure and see her in this.

In your advertising play up the element of romance. Use catchlines playing on the girl's willingness to do anything to help the boy along, such as: "They wanted to get married—and she couldn't wait. What did she do? See Vivian Martin in 'The Home Town Girl'." "She saves her sweetheart from his folly." "A wholesome romance."

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Special Representative

Weak Combination of Meller and Comedy that Fails to Impress

Baby Marie Osborne in

"THE LITTLE DIPLOMAT"

Diando Prod.—Pathe Distr.

DIRECTOR ..... **Stuart Paton**
AUTHOR ..... **Emma Bell Clifton**
SCENARIO BY ..... **Emma Bell Clifton**
CAMERAMAN ..... **Not credited**
AS A WHOLE....Confusing mixture of comedy and meller that keeps the audience guessing about what the action is all about.
STORY.....Pieced together with little continuity; decidedly artificial.
DIRECTION.....Doesn't help much in making the characters seem real.
PHOTOGRAPHY ..... **Fair**
LIGHTINGS ..... **Ordinary**
CAMERA WORK ..... **Passable**
STAR.....Appears much as she has in previous productions; role of child doesn't justify stellar prominence.
SUPPORT.....Murdock MacQuarrie overacts in his effort to impersonate the leader of a band of crooks; Jack Connolly acceptable in straight role.
EXTERIORS ..... **Answer the purpose**
INTERIORS.....Studio sets are up to requirements
DETAIL.....Most amusing moments in the picture come with the whitewashing of the little Pickaninny, Sambo.
CHARACTER OF STORY..... **Inoffensive**
LENGTH OF PRODUCTION..... **4,620 feet**

IT strikes me that the Diando company is on the wrong track when it selects stories of this kind for Baby Marie Osborne. The only justification for a child star such as Baby Marie is found in kid pictures reflecting the spirit of childhood in which adults play a secondary part. Here is a wild meller with crooks and attempted murders, and incidentally a few comedy scenes introducing Baby Marie and the amusing pickaninny, Sambo. Altogether, it is a rather badly mixed up assortment of loosely connected scenes.

In an effort to build up a complicated action story, and yet give Marie enough to do, the author became involved in a meaningless network of plot entanglements, brightened only occasionally by entertaining bits of humor to which, truth to tell, the pickaninny contributes more than the child star.

The picture realizes its best moments when Sambo is given a coating of white that he may be a suitable playmate for Marie. His transformation and his efforts to elude the grasp of his irate mammy are good for a laugh, but soon the story slides back into a succession of meller sequences which are not helped by the "heavy" acting of Murdock MacQuarrie.

Conventional and quite unconvincing is the character of a collector of curios, played by William Welsh. He is depicted as an entirely unsympathetic sort of person who remains unmoved by his wife's motherly emotion which leads her to adopt a French war orphan. As these introductory scenes are handled, the sympathies of the audience remain as untouched as do those of the curio collector.

The delicacy of treatment needed to give appeal to the orphan child theme is lacking. Incidents such as those bearing upon the little girl's love for a rag doll made by a French soldier are dragged in so bluntly and obviously for heart interest purposes that they miss their effect. Moreover, there is not the sustained characterization needed to give the figures on the screen a semblance of life. If, by any chance, a spectator starts to take an interest in the affairs of the adopted child, attention is promptly switched to he mysterious plots of the gang of crooks.

Then, it may strike an observant audience as a trifle odd to find the little girl—presumably never outside of France until she was shipped to America to become a part of the West family—conversing fluently with English-speaking associates. This certainly is precocious even for a child star.

Marie has two chums, Sambo, the film's comedy relief, and Jack Connolly, private secretary to the curio collector and devoted admirer of Betty Compson, living on a neighboring estate that she may figure in the romance which evidently is deemed necessary even in kid pictures. Jack is ensnared by the crooks, drugged and returned home in a seemingly intoxicated condition, which grieves Betty frightfully.

This, of course, is only the beginning of the fulfillment of the plan conceived by MacQuarrie and his confederates, who finally succeed in breaking into the house and opening the safe. Here Marie comes to the rescue of the imperilled household and is instrumental in rounding up the gang. The curio collector's superstitious wife attributes all of their trouble to the presence of a stolen Hindu idol in the house and it is decided that henceforth the precious relics shall be kept elsewhere—Moral: Don't keep a stolen idol in your home.

In the cast are Lydia Knott, Velma Clay and Al MacQuarrie.

Build Up the Rest of Your Program If You Must Run This

Box Office Analysis for the Exhibitor

With the number of good, or at least passable films, being released from week to week, and the many of an earlier date that probably would be new to your patrons, it is a waste of time to bother with such a production as "The Little Diplomat." Dodge it if you can, otherwise make sure that the rest of your show is enough above your usual mark to strike a fair average.

For a long time, I think it has been doubtful if Baby Marie, considered from a box office standpoint, justifies a stellar place in five-reel features. After all, she is merely an unusually bright little girl who may contribute much to a production, but that is quite different from making her the main drawing card, unless the story happens to be peculiarly adapted to her talents, which "The Little Diplomat" is not.

If folks go to your theater expecting to see a picture of kid life they will be disappointed. Providing they are not regular fans and never happened to hear of Baby Marie Osborne, they may wonder why her name should appear in large type, and why the producer chose to present her in such a melodramatic mixture. There is danger of their leaving with a poor impression of your judgment in selecting pictures.

Routine advertising is all that the film warrants, granting that you can't escape booking it. Any promises on your part would be likely to discount the effect of boosting you may wish to give really worthy pictures, so confine yourself to conservative announcements and ask your exchange for something better the next time.

Certainly!
The Exhibitor who books
"Love's Prisoner"
will find it profitable.
"But more than that—he'll enjoy the unique satisfaction of the real showman who arouses the enthusiasm of his audiences."
"It's a bully photoplay—pictures of equal merit are few and far between."
Released June 8th.
TRIANGLE DISTRIBUTING CORP.
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Triangle
Special Presentation
OLIVE THOMAS
IN
"LOVE'S PRISONER"

Intelligent Adaptation of Successful Stage Comedy. Humor Gets Across

Marguerite Clark in

"Come Out of the Kitchen"

Paramount

DIRECTOR .....John S. Robertson
AUTHOR .....Alice Duer Miller
SCENARIO BY .....Clara Beranger
CAMERAMEN .....Hal Young and J. Monteran
AS A WHOLE.....Acceptable comedy helped by a pleasing romance in which the star is supported by Eugene O'Brien.
STORY.....Adaptation of stage play starring Ruth Chatterton.
DIRECTION.....Keeps the acting in a natural mood and accounts for much of the humor in the picture.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Unusual effects are not required
CAMERA WORK .....Satisfactory
STAR..Has plenty of chance to be cute and attractive
SUPPORT.....Eugene O'Brien makes an impressive lover, as usual; others in cast meet requirements.
EXTERIORS .....Don't figure much
INTERIORS .....Correctly furnished
DETAIL.....Incidental bits of business and titles are calculated to keep the picture consistently in the mood of light comedy.
CHARACTER OF STORY.....Suits a conservative clientele.
LENGTH OF PRODUCTION.....About 5,000 feet

CONSIDERING that "Come Out of the Kitchen" was a stage comedy in which dialogue figured largely in bringing out both the sentiment and the humor of the story, the screen version is surprisingly successful. The plot is not ideal for photoplay treatment, but it is so cleverly handled by the director and the players that uninteresting moments are few. To those who are not familiar with the stage work, the story of the aristocratic southern family that swallows its pride in the face of necessity will come as something novel and diverting.

Much of the charm of the character of Claudia Daingerfield, as interpreted on the stage by Ruth Chatterton, depended upon the fascinating way in which she used an Irish brogue while posing as a cook. Some of the really delightful passages between Jane Ellen, as she calls herself, and the wealthy young northerner who has rented the Daingerfield home for the hunting season, are necessarily sacrificed on the screen, but the sub-title writer has contributed materially to the picture by the introduction of appropriate fragments of dialogue, always in character.

In appearance and manner, Miss Clark is all that the role of the resourceful girl demands. She is appealing and natural and genuinely humorous in scenes such as those showing her futile efforts to prepare a dinner. Then, in getting comedy effects she is ably seconded by Frances Grant, as the faithful negro cook, who comes to the rescue of her mistress, although because of the terms of the contract barring negro servants, her presence must be kept secret.

Any audience may be counted upon to laugh at Miss Clark's perplexity when the dinner hour arrives and nothing is ready, at her hasty summons of Mammy Jackson and at her ingenious method of hiding the stout negress when she is on the verge of being discovered. The romantic element in the story develops in later sequences, and here Miss Clark is given the best kind of support by Eugene O'Brien, one of the most convincing and impressive of screen lovers.

The plot rests upon the predicament in which the Daingerfields find themselves when the father of the family must undergo an operation in order to save his life. There is no money to pay for the treatment, and no means of raising the requisite funds presents itself until the chance comes to rent the house for a few weeks to Eugene O'Brien.

It is in the terms that only white servants shall be employed and it happens that none are available. Marguerite, the most aggressive member of the family, meets the situation with a proposal that she and her brother and sister shall assume the guise of servants. One brother is the butler, another a useful boy around the house, and the sister is the maid while Marguerite undertakes the job of cook.

Eugene has as guests a match-making mother and her daughter, whose engagement to the wealthy young bachelor she wants to announce on their return north. Of course, the amateur servants, under the critical scrutiny of the snobbish society woman, get into all sorts of trouble, and one by one they are discharged, until Marguerite is the only surviving member of the establishment. In the end, she is politely led "out of the kitchen" by Eugene and the Daingerfields again take possession of their home.

In the cast are Frances Kaye, Bradley Barker, Albert M. Hackett, Augusta Anderson, Crawford Kent, Rita Spear and others.

Particularly Suited to High-class Theaters in Conservative Neighborhoods

Box Office Analysis for the Exhibitor

It is easy to believe that this may be a distinctly popular comedy picture in high-class neighborhood theaters. The fun is not uproarious, but there is plenty of humor just the same, especially for a crowd that is partial to clean stories with never a suggestion of anything objectionable.

The name of Miss Clark in connection with a picture is assurance enough that it is wholesome, so you are always safe in relying on a Marguerite Clark production to draw well with a family trade. As a matinee attraction this should be particularly strong, which, of course, doesn't mean that you need to fear its falling flat with your evening trade, unless you feel that nothing goes as well as sensational stuff and slapstick comedies.

"Come Out of the Kitchen" had a long Broadway run as a play and is of sufficiently recent origin to be remembered by theatergoers. Your exploitation should carry some reference to the source of the picture. Call it a screen version of Alice Duer Miller's famous comedy success, which gives Marguerite Clark a big opportunity in the character of a charming southern girl.

Next to Miss Clark you have a real drawing card in the person of Eugene O'Brien, who has won his way to a place in electric light displays. Be sure to let folks know that he appears opposite the star in this comedy romance. For a catchline try something like: "What is the quickest way to reach a man's heart? See how the question is answered in 'Come Out of the Kitchen,' a charming comedy starring Marguerite Clark."

Champion Heavyweight Boxer of the World

In

"THE CHALLENGE OF CHANCE"

With

Arline Pretty

Directed by Harry Revier

A world-known personality, possessing all the qualities that have made famous three of the screen's foremost stars.

The happy, go-lucky smile of an optimist.

The rugged, fearless stoicism of a real man.

The frank, natural simplicity of the "true blue."

This is Willard—in life and on the screen! Coming soon to the best theatres of this country, with an avalanche of publicity such as no picture player has ever before known—in a mammoth, spectacular, special production that will be fully worthy of the most exacting requirements of these theatres. Look up your theatre's largest run, then double the time, and reserve it for this picture.

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Continental Pictures Corporation

FRED L. WILKE, President

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New York

OR

Suite 924
208 So. LA SALLE ST.
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HIS 19TH KNOCKOUT!

BIG and complete as have been his other eighteen successes, the greatest triumph of his career is scored by

Jess Willard

Champion Heavyweight Boxer of the World

In

"THE CHALLENGE OF CHANCE"

In Seven Parts

With

Arline Pretty

Directed by Harry Revier

Though the term poorly suggests the high quality and distinctive presentation of this attraction, "The Challenge of Chance" is best described as a "KNOCKOUT"—as mighty from the standpoint of the box office, as the one which Willard is prepared to deliver in the Toledo arena on July 4th.

Continental Pictures Corporation

FRED L. WILKE, President

Suite 503
1482 BROADWAY
New York

OR

Suite 924
208 So. LA SALLE ST. Chicago

Cream—
or *Skimmed Milk?*

When exhibitors everywhere were demanding the right to book pictures singly on their individual merits producer-distributors *clubbed* them into taking programs or star series, or both.

Do you realize that the W. W. Hodkinson Corporation's position is exactly the same as the position of the exhibitor himself?

W. W. Hodkinson Corporation does not produce or own any pictures. We are *merely distributors* and, what is a great deal more important to you, merely distributors of *good pictures.*

We are not committed to accept for distribution any below-grade pictures. When we invite you, the exhibitor, to do *wide-open booking* we are ourselves "*wide-open distributors.*"

We have the power to select exactly what we want; exactly what our best box-offiice and showmanship knowledge tells us will be satisfying and profitable in *your theatre.*

Augustus Thomas' "*As A Man Thinks,*" J. Parker Read Jr's. "*Sahara,*" Stewart Edward White's Benjamin B. Hampton Production, "*The Westerners,*" and Zane Grey's "*Desert Gold*" are dramatic proofs of our power and capacity to select only big productions for distribution through our organization.

Don't be clubbed any longer into program or star series booking. Throw out all the dead stuff you still have under such systems just as quickly as you can send in your cancellations by registered letter.

HODKINSON

has built a *cream* distribution instead of a *skimmed milk* distribution.

has *in six weeks* forced five other producer-distributor companies to *follow* him in an open booking policy.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Well-Sustained Climax Helps Hayakawa's Latest

Sessue Hayakawa in

"His Debt"

Haworth Pict. Corp.—Robertson-Cole—Exhibitors Mutual

DIRECTOR ..... **William Worthington**

AUTHOR ..... **L. V. Jefferson**

SCENARIO BY ..... **Frances Guihan**

CAMERAMAN ..... **Frank D. Williams**

AS A WHOLE.... **Nothing remarkable, but will get by.**

STORY..... **Mostly a superstructure built up on a rather tense and dramatic climax.**

DIRECTION..... **Gets most out of material at hand; too many close-ups of star.**

PHOTOGRAPHY ..... **Fair**

LIGHTINGS ..... **Good enough**

CAMERA WORK ..... **Satisfactory**

STAR..... **Has type of role which he does best.**

SUPPORT..... **Jane Novak satisfactory; Francis MacDonald a bit theatrical at times.**

EXTERIORS ..... **Very few**

INTERIORS..... **Some good sets**

DETAIL..... **Shows care in spots; titles good**

CHARACTER OF STORY..... **Japanese gambling-house keeper gives up girl to man he hates because she saved his life.**

LENGTH OF PRODUCTION..... **About 4,800 feet**

A PICTURE that runs along in a fairly even tenor—never either wildly interesting or boringly dull—is Sessue Hayakawa's "His Debt." The first two reels are rather slow because they are devoted too lengthily to "planting" the characters of the two male leads—the Japanese who conducts a high-class gambling house and who uses the profits to help the poor, and the inebriate young broker who is gambling his fortune away. When the love interest is introduced there is an opportunity to take a livelier interest in what happens to the three leading characters—the love interest being introduced through the medium of Jane Novak, appearing as the girl who loves the young broker despite his shortcomings.

The whole story has been built up with the climax in view, and the tenseness of the concluding footage is worth enough to make one overlook some of the less plausible roads that lead to it.

Hayakawa is seen in the type of role that fits him so well. He is called upon for considerable difficult character delineation and always responds. He is seen as an absolutely square gambler—a man who always pays his debts. One of the best patrons of his gambling house is Francis MacDonald, who is engaged to Jane Novak, whose belief in him is great. MacDonald is shamed into a wager with Hayakawa and, losing, makes out a spurious check. That night he shoots the gambling house keeper. Hayakawa is taken to a hospital where Jane has gone to seek solace as a nurse. Hayakawa's life is saved by Jane's nursing. He refuses to name his assailant.

Convalescing, Hayakawa invites Jane to his house, where he tells her of his love. She tells him she is to marry MacDonald.

Hayakawa demands vengeance and forces MacDonald into an interview. MacDonald covers the bad check, but the Japanese decides to turn him over to the police for attempted murder. Jane comes upon the scene and pleads with Hayakawa. It is at this juncture that the plot begins to quicken the interest of the spectator. During a very well and highly-sustained sequence Hayakawa refuses to let MacDonald off. Jane tells him that she loves MacDonald even in spite of his attempting murder. Hayakawa is obdurate. Jane's last plea is that she wouldn't marry Hayakawa because of the difference of blood. His love for her is so great that he shields MacDonald from the police, thereby paying his debt to Jane.

Will Have to Rely Mostly on Star's Popularity

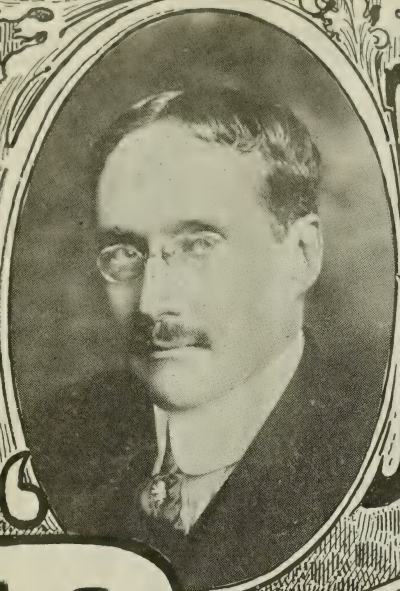
Box Office Analysis for the Exhibitor

To the many followers of Sessue Hayakawa this will be a good picture—to others it will be just average. Few folks who are not "Hayakawa fans" will hand this one much, so it depends on how your patrons feel toward the star how you handle the picture. The star is the best advertising possibility. The offering is not one that will stand much of a run solely on its entertainment value.

Inasmuch as the general tone of the work is heavy and serious, you had better lighten up your program as much as possible with comedies and other frothy short subjects. The music, except that for the feature, should also be as light and lilting as possible.

If you can get much newspaper space there can be used the old controversy as to whether or not blood should be a barrier to marriage. Use catch lines in your advertising such as "Could you love a man from the Orient—even if his was the most worthy character?"

The selections of stills contain some good ones showing beautiful Japanese objects of art. These might be used in the lobby as well as Japanese art objects themselves, if obtainable.



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COMMENCING

SUNDAY, JUNE FIRST

Exhibitors in Large Cities: Keep your Eyes on Detroit

Adapted for the Screen by Charles A. Logue

Capital Farce Comedy Is Original in Idea and Treatment

Dorothy Gish in

"I'LL GET HIM YET"

Paramount

DIRECTOR ..... Elmer Clifton
TECHNICAL DIRECTOR ..... Leigh Smith
AUTHOR ..... Harry Carr
CAMERAMAN ..... John Leezer
AS A WHOLE..... Gets plenty of laughs all through and ends with a lively farcical climax.
STORY..... Concerns wealthy girl's determination to marry the man of her choice although he tries to dodge because he fears being called a fortune hunter.
DIRECTION..... Brings out comedy situations at their full value.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Well judged
CAMERA WORK.... Scenes are never allowed to become monotonous; some attractive long shots
STAR..... Scores comedy points in her usual inimitable way; occasionally overdoes one or two mannerisms.
SUPPORT..... Richard Barthelmess keeps well within the character of the newspaper reporter; George Fawcett gives true depiction of railroad magnate.
EXTERIORS..... Nothing exceptional required
INTERIORS..... Always look right, scenes photographed on moving car especially well handled.
DETAIL..... Titles help a lot in getting laughs; stereotyped incidents are avoided; all through the picture profits by originality of treatment.
CHARACTER OF STORY..... Clean humor
LENGTH OF PRODUCTION..... 4,555 feet

DOROTHY GISH has scored again. There is no escaping the humorous appeal of this delightful little actress' comedy method. Individuality is marked in almost everything she does and the merest suggestion of a comic incident is frequently turned into a full-fledged laugh owing to her skill.

"I'll Get Him Yet" is a farce comedy without a trace of roughness; it is bright entertainment for intelligent audiences; it is fifty per cent. Dorothy Gish, the other fifty per cent. going to the credit of the author, director and the players seen in support of the star, the most important being Richard Barthelmess.

Because Miss Gish is such a thorough comedienne and such a fascinating figure to follow on the screen, relatively small details of her performance are noticeable even if they only momentarily add to or detract from the seemingly spontaneous originality of her portrayal. She is versatile enough not to have to resort to conventional mannerisms at any time.

There are just two minor criticisms that suggest themselves in connection with her engaging depiction of the assertive young woman who has a fortune of five million in her own name. In the first reel it is necessary to register boredom; but the flashes of Dorothy yawning are too numerous. After a time, when the point has been put over, they lose the desired effect.

Possibly the director is responsible for the repetition just noted; likewise it may be merely a happening in the assembling of the film that three times in not more than three minutes, Miss Gish, in an expression of pleasurable emotion, resorts to the familiar trick of screen ingenues when they wish to indicate the ecstasy resulting from a kiss—that of elevating one foot in a sort of backward kick. These are trifling matters and they really wouldn't be worth noticing, except that one doesn't expect Miss Gish to do anything in a conventional way.

You've heard it said, no doubt, that a woman generally marries any man she wants to when she gets the idea firmly fixed. That's the theme behind "I'll Get Him Yet," reduced, of course, to farce comedy terms, and Dorothy is the kind of a girl to make the theory plausible.

Her father, the millionaire boss of a railroad corporation, in order to dodge a part of his income tax, has transferred some of his holdings to his daughter. She turns out to be a chip of the block. In the private office of the official's car she hands out orders like a regular executive; but she is horribly bored by the men who want to marry her.

Then along comes Richard, a penniless reporter with lots of pep, and she stops yawning. The father kicks Richard out of the house, whereupon the youth, with commendable independence, decides that he never will wed a girl with so much money. This starts Dorothy's pursuit, all of which is very amusing.

Finally the youth capitulates, only with the understanding, however, that his wife shall never touch a penny of her father's money. Henceforth her problem is to pretend that she has been left in poverty, to keep Richard from knowing that she owns the railroad and to prevent disastrous consequences of his jealousy of the men who visit her on business about which she cannot tell him.

Closing sequences, with three men secreted in the house at the time the infuriated husband enters, are worked up to a high farcical pitch. Ralph Graves, Edward Peil and Porter Strong are included in the cast.

Give Dorothy Gish a Chance to Become Acquainted With Your Patrons

Box Office Analysis for the Exhibitor

Book this by all means and go as far as you like in promising something good. I can't imagine any sort of a crowd that won't find plenty to laugh at in "I'll Get Him Yet," which is as original and snappy as its title. Dorothy Gish is unique among screen comediennes, and in giving your folks a chance to make her acquaintance you are building for the future, as well as the present, because, unless I miss my guess, she is destined to become a stronger attraction all the while.

Producers have come to realize the great importance of giving a picture a catchy name, so much so that many of them, Famous Players-Lasky included, are offering prizes to employes for suggestions.

Whoever thought of "I'll Get Him Yet" deserves the bonus. It's a real comedy title with a direct bearing on the story. Play it up big—Dorothy Gish in "I'll Get Him Yet," and work catchlines around the idea of a woman being able to win any man she decides to marry. "If you have any doubts about how to win the man you want for a husband, see Dorothy Gish in 'I'll Get Him Yet'," might do for one line, or "What does the Twentieth Century girl do when she wants to marry a man? See Dorothy Gish in 'I'll Get Him Yet'."

Richard Barthelmess is much in the foreground as a leading man just at this time, especially as he is receiving considerable publicity owing to his appearance in Griffith's "Broken Blossoms." Mention him, also George Fawcett, as members of Miss Gish's company. You can't go wrong on this film, so don't be afraid of a little extra advertising.

A powerful romance of honest but narrow fisherfolk of the rock-bound coast of Maine.

A Sure Box Office Bet at Popular-price houses.

Frank L. Talbot, presents

STELLA K. TALBOT

Broadway's Newest Star

in

"The PRICE of INNOCENCE"

A drama of Seared Souls

Book through "First National" Exchanges

Produced by

The Buffalo Motion Picture Corp'n.

Well Sustained Interest in Dual Role Domestic Drama

Pauline Frederick in

"One Week of Life"

Goldwyn

DIRECTOR .....Hobart Henley

AUTHOR .....Cosmo Hamilton

SCENARIO BY.....Willard Mack

CAMERAMAN .....Edward Gheller

AS A WHOLE.....Well acted and well produced

STORY.....Typically Cosmo Hamilton—story of mismated man and wife.

DIRECTION....Shows intelligence; human bits and other directorial touches help.

PHOTOGRAPHY.....Good; one excellent double-exposure.

LIGHTINGS ..... Good

CAMERA WORK .....Pleasing

STAR.....Expertly handles dual role; wears some handsome gowns.

SUPPORT....Thomas Holding excellent; sometimes dominates. Sydney Ainsworth and Corinne Barker acceptable.

EXTERIORS.....Not very many, but all done well

INTERIORS.....Always in good taste

DETAIL.....Handled with fair amount of skill

CHARACTER OF STORY..Matrimonial problem; suitable only for adults.

LENGTH OF PRODUCTION.....About 5,000 feet

THE plot narrated in "One Week of Life" is one readily adaptable to the screen, and its visualization has been left in the hands of a capable combination of director, star and support. The result is a quite forceful presentation of a domestic drama—a drama that gives the players a chance to lose their personalities in the interest-compelling strength of the portrayed characters.

It is always difficult to handle a plot in which a dual role is played by the lead and make it convincing. In "One Week of Life" this is only particularly evident at the beginning, where there is a certain vagueness as to what it's all about. This vagueness, however, is later dispelled, and becomes a legitimate puzzle on the part of the spectator, and conjecture as to whether one woman is not really the other adds interest.

The story is such as to make it chiefly interesting to adults; those of tender years could not appreciate its underlying significance nor the subtlety of the characterizations, upon which much of the picture's appeal depends. Interest is well sustained, and the picture always keeps one jump ahead of the spectator.

The work of Pauline Frederick shows an acute perception of how big little things are in labeling one's character; she plays the part of a self-centered, bitter wife and the part of a sympathetic, sacrificing girl—and does both more by suggestion and general bearing than by stage tricks or "play-acting." Thomas Holding, too, never overplays his exacting part.

The central figures in the story are characters that keep one's sympathies constantly shifting; one is never quite sure of where one's sympathy should be placed until the plot gets well under way.

Pauline Frederick is seen as the wife of Thomas Holding—a man of honored lineage and wealth who is totally inebriate. They are hopelessly mismated, apparently, and live a life of constant spitefulness toward each other. The wife's interests are all outside the home; the husband's only in drowning his unhappiness in drink.

Loved by a man about town, Pauline tells him she'd give anything for one week of life with him. The man meets at a friend's studio a girl who bears a striking resemblance to the wife—a girl who is just the opposite in character to the wife. He plays upon her sympathies and gets her to take the wife's place in the home for a week. He and the wife go to a mountain resort.

Living in the husband's house, the girl's sympathetic nature asserts itself in spite of her effort to act the cold, spiteful wife. A slight show of compassion for him surprises the husband and, agreeably shocked by his (as he believes) wife's actions, the husband fights his craving for liquor. At the height of his battle he learns that the girl is not his wife. Maddened, but sober, he obtains entrance to her room, but is given to know of the girl's complete innocence of knowing duplicity. His wife and the man are drowned during a storm on a mountain lake.

The happy ending is supplied when the girl agrees to give him a chance to prove himself worthy of her love.

In the cast with the leads are Sydney Ainsworth and Corinne Barker.

Suited Chiefly To Intelligent Adult Audiences

Box Office Analysis for the Exhibitor

Here is a combination of names that should mean something to your box office—Pauline Frederick, star; Hobart Henley, director; Cosmo Hamilton, author, and Willard Mack, scenarist. Using that combination of names in your exploitation should help considerably.

The offering is chiefly suitable as a matinee attraction for women. Women usually like matrimonial problems—and this one gives them something to talk about afterward. You can start some arguments yourself, and incidentally create interest in the picture by using such catchlines in your advertising as: "Is the husband who drinks always to blame for marital unhappiness?" "What would you pay for one week of 'life'?" "Beautiful and wealthy, she wanted one week of 'life'. Was it worth it? See Pauline Frederick in 'One Week of Life'."

Shown at the Rialto the picture seemed to please.

The production is not one that would go very well where the audience is composed largely of young folks. It is not a family picture by any means, and it is doubtful if it would go very well in small neighborhood houses.

WITHOUT WHISKERS

By Carl Laemmle, President
Universal Film Manufacturing Company

IF I had whiskers, this would be the time to stroke them reflectively and indulge in reminiscences because of the fact that the Universal is seven years old.

If I had whiskers, I could bore you to death about what happened in the so-called "good old days of the fillum business."

But there are no whiskers in my wardrobe. The Universal doesn't live in the past. Any man who tries it only proves that he is a dead one. I wouldn't go back to the "good old days of the business" for anything on earth, because the pictures of the good old days were jokes, and the methods of the men who made the pictures were even worse.

The only reason why the Universal calls your special attention to the fact that it is Seven Years Young is because it won't do you any harm to remember every year or so that if there never had been any Universal the average exhibitor would have been in one heluva fix long before this. Outside of that one little thing, you can forget the seven years.

But the NOW and the FUTURE are the two things that count.

There are no whiskers on Universal pictures NOW and we don't intend to grow a crop in the future. We have demonstrated in the past year that WE KNOW WHAT THE EXHIBITOR MUST HAVE and we know that EXHIBITORS OF UNIVERSAL PICTURES ARE NETTING MORE PROFIT THAN OTHER EXHIBITORS ARE NETTING.

The thing that makes me feel bully after seven years of trying is the knowledge that the whole trade is awakening to the fact that there has been a greater improvement in the quality of the Universal product than anyone else has shown. Of course, we have been kiddingly told that there was room for improvement. AND THERE WAS. The fact that we realized it and MADE the improvement is all that really counts NOW and in the future.

So we hope you'll feel disposed to join us in celebrating our birthday. If you have not used Universal pictures for a long time, now is a good time to try them out. It would be a handsome joke on you if you found out you could make more profit with Universal pictures than you've been making with something else.

Wouldn't it be odd if you found that YOU are the one who has been growing so many whiskers that you hadn't kept track of what was going on in the producing business?

Universal pictures are easily the most reliable on the market today. If you haven't found it out yet, get a clean shave and come to our party.

Short Stuff

Eugene H. Roth of the California Theater, San Francisco, which, incidentally, is one of the largest and most luxurious picture houses in America, has a new suggestion for the use of short subjects.

It sounds reasonable. See what you think of it.

Supposing an exhibitor is in a commercial locality where he caters to transients, at least during working hours—business men who want a brief respite from their problems, salesmen with an hour to pass between appointments, clerks and stenographers who may have twenty minutes and a quarter to spend at the noon hour.

Is a five-reel feature the proper basis for an entertainment designed for transients of this description? Mr. Roth thinks that it is not. And the reason is obvious. The bulk of the audience sees the picture in incomplete snatches.

This enterprising exhibitor, who is not afraid of innovations, sees no logical objection to a complete program of single reels between, say, the hours of eleven a. m. and five p. m., then switching to a feature for the evening performance.

He maintains that such a policy would be basicly sound for a strictly business neighborhood, though not feasible for a theater such as his in San Francisco where many of the patrons are visitors from out of town who are accustomed to a long show and have time to see it.

The market always offers interesting news weeklies, educationals and scenics for anyone who cares to experiment with the single reel program idea. Also comedy cartoons continue to hold their own in popularity.

Of recent weeks there seems to have been an increasing degree of quality in many of these subjects. The producers evidently have learned that the cartoon subjects are no longer being used solely as fillers—merely so much footage to fill up a hole somewhere in the program. The wise showman no longer asks the exchange for "some cheap cartoon or something to fill up with." He is becoming more discriminating, and there must be real entertainment worth to even the shortest of these subjects.

To meet this demand for high-class animated cartoons, Fox has been issuing some very clever Mutt and Jeff stuff; also the Bray studios have made some pleasingly humorous Bobby Bumps subjects.

The former series has as its leading characters a pair that is known to virtually every man, woman and child in the United States and Canada. And their antics and machinations against each other get laughs every time.

The Bobby Bumps films apparently have an especial appeal to children. The quietly humorous adventures of this little character and his faithful dog companion have been the cause of much secret and often audible merriment.

There is current, also, a Fox Sunshine comedy of unusual worth, "The House of Terrible Scandal." This is a two-reeler on which a large amount of money must have been spent—and what's more, the finished product shows it. Just about everything that will "jazz" things up has been put into the number, with the result that there is offered a high-speed, non-stop comedy number of merit. Much footage has been devoted to clever see-saw stuff on a ladder high above the city street, and the sequence's laugh-getting value is enhanced by the thrill of seeing the players in such precarious positions.

Automobiles, fires, falling buildings, fire-engines and all sorts of other things are mixed up in a speedy phantasmagoria. The comedy ideas introduced are not all new, but they are done so well that they are sure of making a hit. The keynote is speed, speed, and then more speed, and anybody who can sit on a theater seat and not get a lot of amusement out of the comedy should see a doctor.

Another Sunshine Comedy worthy of mention is "Virtuous Husbands," which was part of the program at New York's Rialto last week. The title has nothing whatever to do with the subject matter of the two-reel offering, but the number is quite full of laughs and clever comedy business.

In this one, too, there is speed, but not so much as in "The House of Terrible Scandal." The offering follows the usual roads traveled by comedies of its type, but although one of its chief claims to amusement is a funny-acting flivver, the production is a twelve-cylinder, 1920 model.

Two very short program novelties that are attracting a bit of attention and that seem to please are the Literary Digest of the Screen, and Universal's "Topplitszy Says:"

The former are merely the screened digest of the brightest and cleverest paragraphs culled from leading newspapers and magazines. They are always timely, and those responsible for the selections presented show a keen sense of what the public likes.

Universal's "Topplitszky Says:" presents that fabled Hebrew philosopher's sayings through the pen of Aaron Hoffman. In the latest issue the aged philosopher tells his young son several truths—presented in Jewish dialect and all with a cleverly twisted point.

SELECT PICTURES

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Pearl Shepard *and*
Raymond Bloomer

Ideal Entertainment for the Boys who have come back

Screen Version of Stage Drama is Lifeless and Unimpressive

"The Eternal Magdalene"

Goldwyn

DIRECTOR ..... **Arthur Hopkins**
AUTHOR ..... **Robert H. McLaughlin**
SCENARIO BY ..... **Not credited**
CAMERAMAN ..... **Philip Rosen**
AS A WHOLE..... **Fails to impress, largely because of faulty technique in development of the story and direction.**
STORY..... **Version of stage play, aims to show the need for tolerance and understanding in the treatment of social outcasts.**
DIRECTION..... **Arthur Hopkins evidently tried to do something different and to adapt the art of the stage to that of the screen; the result is disappointing.**
PHOTOGRAPHY..... **Varies, much of it only fair**
LIGHTINGS.... **Some of the scenes appear too dark, others are harsh; a few atmospheric effects.**
CAMERA WORK..... **Characters are frequently too far in the background.**
PLAYERS..... **Maxine Elliott presents the character of The Eternal Magdalene with statuesque dignity; Margaret Marsh is colorless in role of girl. Charles Dalton, as the reformer, poses too much.**
EXTERIORS..... **Construction for scenes supposed to represent Rome at the beginning of the Christian era is massive.**
INTERIORS..... **Furnished with a simplicity that approaches bareness.**
DETAIL..... **Movement of figures on screen is painfully slow, some of the scenes are unnecessarily protracted.**
CHARACTER OF STORY..... **Symbolism and allegory with little drama that registers.**
LENGTH OF PRODUCTION..... **About 5,000 feet**

PROPERLY produced "The Eternal Magdalene," an adaptation of a play by Robert H. McLaughlin, which was staged in New York several years ago, might have become a really significant picture. As it stands, despite the bigness of the theme and an unmistakable sincerity of purpose in its treatment, the production is a flivver.

If you dig back into the files for trade news you will find that about a year and a half ago Goldwyn made quite a bit of fuss about this film starring Maxine Elliott and directed by Arthur Hopkins, who has won a high place among stage producers. I don't recall the exact circumstances advanced as an explanation for the delay in releasing the picture, but whatever they were, the fact remains that it was put on the shelf.

Age doesn't improve anything that is fundamentally wrong. Fine words are not enough to camouflage a defective piece of construction and the idea of featuring Margaret Marsh—a girl who has never done anything to merit prominence outside of being the sister of Mae Marsh—instead of sticking to the original purpose and starring Maxine Elliott, doesn't help a bit.

Arthur Hopkins, to all appearances, walked into the studio with a lot of ideas about what pictures should be and a decidedly limited technical capacity. The story is essentially dramatic, but there is scarcely a spark of genuine drama in the picture. The characters are wooden. Because of the absurdly slow tempo at which the action is pitched, they move like people in a trance; the sets, for the most part, are bare and uninteresting and there is little variety in the angles from which they are shot. The personal touch, so essential in giving human appeal to a drama, is woefully lacking.

Faulty as the production unquestionably is, the subject matter is pertinent and worthy of presentation on the screen. A reform wave is sweeping over a model town and the leading citizens are determined to exterminate the "moral lepers" that contaminate an otherwise blameless community. Much is made of the meeting of town dignitaries at which it is decided to secure a noted evangelist to head the crusade against immorality. Only one voice is raised in favor of charity such as Christ exercised in his treatment of Mary Magdalene when she was about to be stoned to death by the Scribes and Pharisees.

Here Maxine Elliott is introduced as the Magdalene of Biblical times. These scenes, given an appropriate setting, are better handled than the modern parallel dealing with the twentieth century Scribes and Pharisees. The daughter of the reform leader, Margaret Marsh, falls in love with her father's secretary, Donald Gallager, with ruinous consequences.

Charles Dalton, as the father, is prepared to disown the girl and drive her into the streets when he falls asleep, and in a dream is led by the Eternal Magdalene on a tour of inspection of the poor outcasts of the world who need a helping hand to restore them. These scenes are played in a dim light with the characters in front of a black background.

Dalton is so impressed by what he sees in the dream that he forgives his daughter, who has been secretly married, welcomes his son-in-law and cancels the proposed visit of the evangelist. Just why an evangelist should typify intolerance is not quite clear.

Title Should Draw Business. Feature Maxine Elliott

Box Office Analysis for the Exhibitor

No doubt this picture cost a lot more than it is worth; likewise it has advertising possibilities in excess of its merits. But don't lose sight of the fact that it is well to play safe when you are catering to regular patrons, and a policy of caution with an eye to future business would not warrant big promises which the picture will not fulfill.

If you are reaching out for a transient trade and are looking for something likely to get folks into your theater because of the title of the picture and the names in the cast there is no reason why you should not do a good day's business with "The Eternal Magdalene."

Even if picture fans never heard of Robert H. McLaughlin's play, and probably most of them haven't, the title suggests alluring possibilities for a study of social conditions in which many people are either frankly or morbidly interested. Without going beyond the bounds of truth you may call this picture a serious treatment of a great problem which has existed in all countries through countless generations.

Right at this time you might make use of the remarkably effective slogan adopted by the Salvation Army—"A Man may be down, but he's never out." Ask your folks if they don't believe that the same truth applies to women such as are met in "The Eternal Magdalene."

When it comes to players, I certainly would feature Maxine Elliott in preference to Margaret Marsh or anyone else in the cast. Miss Elliott is widely known as a stage actress of high repute and it would be foolish to discount the drawing power of her name.

First National's booking policy

As an organization owned and controlled by the biggest exhibitors in the world, First National Exhibitors' Circuit's policies and systems of distribution were determined more than two years ago by its members to accomplish:

Open Booking: Thereby relieving them of the burden of rental contracts for inferior productions forced upon them as the premium for series contracts for star productions they **do want.**

Elimination of Inferiority, by uniting to give to capable stars and producers sufficient latitude, in finances and market independence, to make bigger and better pictures without having their booking opportunities restricted by the system which compelled the strong to carry the weak.

Independence for Stars, Producers and Exhibitors, by inaugurating a system of distribution which places every star and producer strictly on his or her own merits in the exchanges and at the box offices.

On occasions when it is deemed advisable first to demonstrate to exhibitors the box office value of a star, the "single picture" booking policy is advocated for the first release only, so the exhibitor may decide for himself the advisability of booking the remainder of the series in a single contract.

First National's star series attractions, past, present and future, never have been, and never will be, a burden on exhibitors. The releases of these artists are sought by exhibitors in "star series" contracts. Exhibitors refuse to book one star production, advertise it heavily, play to big business, and then leave open the way to a competitor to annex the next of that star's releases.

This is the reason for First National's only deviation from a practice of "open booking" in the fullest meaning of the phrase. The big specials, such as "My Four Years in Germany," "Tarzan of the Apes," "Auction of Souls," "Italy's Flaming Front," and others, **are** booked on the single picture basis, and independent of any other attractions.

That distinction always will exist in First National. It is the line of equity between safety and danger to exhibitors.

First National Exhibitors' Circuit

Crook Meller That Is Not Always Convincing

Priscilla Dean in

"PRETTY SMOOTH"

Universal

DIRECTOR .....Rollin Sturgeon
AUTHOR .....Bayard Veiller
SCENARIO BY .....Waldemar Young
CAMERAMAN .....Arthur Gosden
AS A WHOLE .....Ordinary program offering
STORY.....Full of melodramatic action; not always convincing.
DIRECTION.....Keeps things moving in a lively manner.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Conventional
CAMERA WORK ..... Indifferent
STAR.....Pleasing enough; titles help her get some laughs.
SUPPORT.....Francis MacDonald good; others adequate.
EXTERIORS ..... Suitable
INTERIORS ..... Good enough
DETAIL....Shows lack of care in spots; some titles clever.
CHARACTER OF STORY.....Crook melodrama
LENGTH OF PRODUCTION.....5,398 feet

BACK in the good old 10-20-30 days the crook melodrama used to be a knockout. Many Broadway successes and good photoplays have been built around burglarious persons, but the impression is that in "Pretty Smooth" the crook stuff has been smeared on with too heavy and too generous a hand; the heroine is a crook, her lover is a burglar, her sister a jailbird, and a title states her father dies in the "pen."

However, the action in the picture is fairly swift-moving, if not always convincing, and with those who can take their melodramatic food with more than one grain of salt, and without a large helping of logic-sauce, the picture will get over. Sometimes this offering acts like a serial in that things "just happen" to make it more "intrikut."

Some of the titles are sure to get a laugh, and it is through many of them that Priscilla Dean will get appreciation of her story self—and by that is not meant that she does not carry her role capably. She does, and her natural charm and appeal get over. Here is a sample of one of Priscilla's lines: "Gertie Jones, you little fool" (she is speaking to herself), "queen of the empty bean. Here you are with $40,000 worth of cracked ice locked in the safe, and you are on the outside looking at the locked door."

Priscilla is a maid working for a wealthy woman, but in underworld circles she is known as "The Chatterbox" because of her habit of talking to herself. Priscilla is ably seconded by Francis MacDonald, in the role of the famous yeggman.

One or two spots in the picture show lack of attention to detail; for instance, although she is living in an apartment with a man and one learns later that she is married to him, she wears no wedding ring; another bad spot is a close-up of a smoke-stack and steam whistle with a painted back drop; still another an electric table lamp that smokes.

As the maid in the wealthy home, Priscilla's amateurish efforts to open the safe are funny. She makes a botch of it and framing an alibi, she phones the police. Meanwhile a regular burglar opens the safe and, at the point of her revolver, the yeggman tells Priscilla that he likes her. The police come and MacDonald (the burglar), having fallen for the girl's charms, covers her from the police. Later she is instrumental in aiding his escape from prison. They flee to New York and rent an apartment—living there apparently unmarried. Priscilla's sister, ill, comes to her after having been released from the "pen." An incident leads the yeggman and Priscilla to resolve to "go straight."

MacDonald invests his "earnings" with a neighbor. They go to the country and live the simple life until they learn they have been duped by the neighbor. MacDonald goes to New York to "get" the neighbor. Priscilla holds up the neighbor in an automobile and grabs the coin.

The burglar has been traced to the apartment by a Western detective. Priscilla and MacDonald save the detective from two escaped convicts. They tell him they have been "going straight" and are married. The detective leaves them to each other and they go back to their simple life in the country.

In the cast are Claire Greenwood, Gertrude Astor, George McDaniels, Walt Whitman and H. Milton Ross.

Suitable Mostly to Audiences that Like Serials

Box Office Analysis for the Exhibitor

Followers of Priscilla Dean will like this, and they will be given opportunities to laugh with her during her amateurish safecracking, and at her slangy soliloquies.

Bayard Veiller's is a name that might be coupled with Miss Dean's in the advertising with beneficial result. He is a well-known playwright—the author of several Broadway successes.

But unless your patrons are very partial toward Priscilla Dean, don't go too heavy on this one. Solely on its merits as a photoplay attraction it would not do much. It is just an ordinary program meller of no unusual worth. And remember that the crook atmosphere runs all the way through, that even if the pair did "go straight" at last they went that way on stolen money. This is to be considered if you are catering to a discriminating patronage.

The picture will fit best in those houses in which serials are a big hit.

In your advertising, play up the fact that Priscilla Dean is seen in a melodrama written by Bayard Veiller. Use catchlines such as: "How love straightened their crooked path." " 'Pretty Smooth. 'A story of love among lovable thieves'."

To American Producers

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B. P. SCHULBERG, Manager

Six Reels of Slushy Junk That Fail to Appeal

Dorothy Dalton in

"The Lady of Red Butte"

Paramount

DIRECTOR .....Victor L. Schertzinger
AUTHOR .....C. Gardner Sullivan
SCENARIO BY .....C. Gardner Sullivan
CAMERAMAN ..... John S. Stumar
AS A WHOLE.....Six reels of fairly well-produced crazy junk.
STORY..A big religious idea treated like a nightmare
DIRECTION....Good, but can't overcome the slushiness of the story.
PHOTOGRAPHY ..... Very fair
LIGHTINGS....Average; some pretty good night stuff
CAMERA WORK .....Satisfactory
STAR.....Does best possible with material offered her.
SUPPORT.....Thomas Holding struggles with unconvincing role; some good types.
EXTERIORS.....Some good Western town stuff; also fire scenes.
INTERIORS ..... Proper
DETAIL.....Art titles help; atmosphere carried throughout.
CHARACTER OF STORY.....Theological student gets "nut" idea he is savior of world; meets faro-dealing girl of simple faith.
LENGTH OF PRODUCTION.....About 6,000 feet

SIX reels of crazy, slushy junk are presented in "The Girl of Red Butte." The offering is a fine big, juicy "lemon" from start to finish, the only extenuation being the presence in it of such a popular star as Dorothy Dalton, supported by Thomas Holding. The offering is basically wrong in that it fails to bring to the spectator any interest other than that which is injected by having about everything happen that can happen in a movie. The leading characters are unreal and highly improbable, with the result that one cannot feel for or with them except at infrequent intervals.

The theme is a million-dollar idea dressed up in a dollar-forty-nine store dress which makes an attempt to look like a regular dress through the medium of its many colors and cubist design. The pity of it is that such production as was given "The Lady of Red Butte" should be wasted on such basically uninteresting and unconvincing plot material.

The chief characters around whom the plot revolves are a young student whose mind gives way and who gets the "nut" idea that he is the savior of the world, and a girl who inherited from her father a gambling hall in a dead desert town. The girl is simplicity and love personified. My Gawd, how good that dead gambler's daughter is! She is the "mother" to several deserted kids and, apparently, although a full grown young woman, has reasoning powers about as great as those of the children. This gives Dorothy Dalton a chance to get in some sympathy-compelling kid stuff, however.

The man—Thomas Holding—becomes a roving evangelist, preaching to desert folk the Gospel that God will surely destroy with fire and brimstone those who oppose His preachings. (And a close-up reveals the fact that his whiskers are false.) The evangelist finally reaches the Sundayless town of Red Butte. Although he calls those hard-boiled, two-fisted Westerners several very uncomplimentary things, they do nothing but stand by and listen. Dorothy Dalton, though, has implicit faith in this "man of God"—even to the extent of believing that he can heal one of her crippled wards. Dorothy calls him a liar when he refuses to heal the child; he excoriates her because she conducts the hell-hole of iniquity; but interest in each other has been aroused.

Fever is brought into the town by a renegade Mexican, and Dorothy takes him to her saloon to nurse him. The scourge spreads rapidly, aided by an accommodating desert gale. The evangelist claims that the fever is God's curse upon the unholy town, and prays to God to destroy it by fire. Fire breaks out in one of the buildings—started by a crazed bartender who spreads whiskey on his bar and lights it, hoping to kill the fever germs.

During the course of the fire the evangelist is praying on all six cylinders. He is even mean enough to pray that Faro Fan's only shelter be destroyed. But she fools him: she prays harder, and the gale, still accommodating, shifts its direction and leaves her building unscathed, but destroys the evangelist's structure.

But that there evangelist don't like that there painted woman a' tall. He rushes into the abode, shouting that the wicked must be destroyed. She cracks him on the bean with a tomahawk, which restores his reason. He convinces Dorothy that he didn't know what he was doing, and aids her in the care of the kids.

Things come to such a pass that he must go for a doctor. While he is gone the Mexican breaks into Dorothy's room. She forestalls him and goes on vigil with a gun against another visit. In his next attempt the Mexican falls down the back stairs. The ex-evangelist comes back with a doctor. Dorothy pats him on the back of the head when he isn't looking and says: "My Holy Man. I Love You."

Appearing in the cast are Tully Marshall, William Courtright, Joseph Swickard and May Garcia.

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Dorothy Dalton Only Angle Worth While

Box Office Analysis for the Exhibitor

Dorothy Dalton in

"The Lady of Red Butte"

Paramount

Be very careful what you say in your exploitation about this one, because if you go too strong you are going to have a lot to answer for. The best advice is "hands off" unless your patrons are ultra-partial to Dorothy Dalton; if you do run it sneak it in as quietly as possible and build up the rest of your program. Dorothy Dalton is the one extenuating feature, and reference to her recent "Extravagance" may help. Tell them that this time the star is seen in the character of Faro Fan, the owner of a gambling hall, who despite that fact is a girl of simple faith who finds something to love even where there is no love.

The picture certainly is not suited for an audience of intelligence. It's a safe bet that there will be "walkouts" on it—and equally certain that there will be few repeats. When one like this comes along the exhibitor with a regular patronage is liable to be made unhappy by the remarks of some.

"Thrilling" stuff in the production which might be referred to are the scenes of a desert town being destroyed by fire.

Also the religious end might be played up in certain localities. Catchlines using that idea might be worked. Suggestions are: "Do you believe the doctrine that God is wrathful and not tolerant?" "The man preached vengeance and wrath; the girl lived love and sacrifice. Which was right? See Dorothy Dalton in 'The Girl of Red Butte'."

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 59 Sunday, June 1, 1919 Price 25 cents

JOSEPH M. SCHENCK, Presents

Another First National Combination of Star, Director and Story

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"

A Wire from Newman

"'THE Woman Thou Gavest Me' broke all previous house records at the Royal Theater by $1,000. Comments from patrons, 100 per cent. good. **Compelled to hold picture over for second week** at Regent Theater. Undoubtedly the most pleasing and best directed dramatic picture we have ever had to date. Forced to run extra shows every day to accommodate crowds. Give us more pictures like 'The Woman Thou Gavest Me.'"

FRANK L. NEWMAN
Kansas City, Mo.

By Hall Caine
Scenario by Beulah Marie Dix
Directed by Hugh Ford

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount-Artcraft Special

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

VOL. VIII. No. 59 Sunday, June 1, 1919 Price 25c

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News of the Week in Headlines

Monday

Warner's dispose of half interest in "Open Your Eyes" to Boston concern.
William Russell to join new producing unit.
Marjorie Rambeau signs with Capellani for series.
Samuel Goldwyn announces formation of Eminent Authors' Pictures, Inc.
Meeting at Nashville to plan exhibitor body for Tennessee.
Maine exhibitors to enter politics.
Chattanooga wins out in Sunday closing fight.
Movie folk return from Richmond, Va., celebration to home-coming troops.

Tuesday

Hodkinson plans for coming year announced, include productions from well-known authors.
V. P. Whittaker, formerly Select's Washington manager, with United Artists'.
St. Louis religious society wants services held in motion picture theaters on Sunday.
National Juvenile M. P. League holds annual meeting.
Hazel Dawn to make a series of features for Amalgamated Film Corp.
Jules Demaria, president of Association of Moving Picture Manufacturers in France, here to promote International Exposition to be held in Paris, 1920.

Wednesday

Robertson-Cole contracts for series to be made by Brentwood Film.
Morris Kashin and Jack Cohn to state rights The Screen Letter Box.
William Fox to erect four-story studio in New York City to cost $2,500,000.
Violet Mersereau signs with H. and H. Picture Co.

Thursday

Adolphe Osso to distribute Franch-made productions in this country.
Goldwyn managers meet.
"Broken Blossoms" to continue run indefinitely at Cohan theater.
Committee of General Welfare of Board of Aldermen hears testimony on proposed ordinance that would make Commissioner of Licenses Gilchrist official film censor for New York.

Saturday

World Film files injunction proceedings against Harry Garson for use of title "The Unpardonable Sin" produced by World in 1916 with Holbrook Blinn.
Hiram Abrams defines stand on "single picture" release.
Famous Players-Lasky stock sells at 113 on first day listed on Stock Exchange.

Beautiful Snow-Covered Locations Are Important Factor in Klondike Meller

William Desmond in

"THE MINTS OF HELL"

Hampton Prod.—Robertson-Cole Co.—

Exhibitors Mutual, Distr.

DIRECTOR.....Park Frame
AUTHOR.....James B. Hendricks
SCENARIO BY.....George Elwood Jenks
CAMERAMAN.....Harry Harris
AS A WHOLE.....Klondike mining melodrama has a primitive force and profits by very fine locacations.
STORY.....Constructed along the usual lines for a narrative of this description; supplies a reasonable cause for the situations.
DIRECTION.....Succeeds in giving strength to the scenes.
PHOTOGRAPHY.....Very good, especially in view of the difficulties to be met in taking snow stuff.
LIGHTINGS.....Contribute to the atmosphere of a snow-covered country.
CAMERA WORK.....Shows mountain scenes in a natural perspective.
STAR.....Displays a manly vigor in his portrayal of the gold prospector.
SUPPORT.....Vivian Rich adequate in role of heroine; Jack Richardson is sufficiently unscrupulous villain.
EXTERIORS.....Practically all of the picture is acted in a mountainous region during the winter; locations are a big feature of the production.
INTERIORS.....Only a few conventional sets are needed.
DETAIL.....Correct in suggesting life among miners in a gold region.
CHARACTER OF STORY.....Melodrama that won't offend.
LENGTH OF PRODUCTION.....About 5,000 feet

INSTEAD of locations being found to suit the story, this seems to be a case in which a story was devised to fit the locations. The notable feature of the production is not what happens in the quest for gold and the mystery surrounding the "flat gold" out of "The Mints of Hell," rather it is the decidedly impressive presentation of the snow-covered country intended to represent the Klondike.

There are scenes in this picture that will stand comparison with anything accomplished in the way of snow photography. One really gets the effect of mountains under a white covering making them well-nigh impassable, of a blizzard driving an avalanche of crystals through the wilderness, of dog teams struggling to make their way through trackless wastes, and of men falling exhausted to die of cold and starvation.

Save for a comparatively few scenes, either in a cabin, a typical miner's saloon, or in the cave containing the "flat gold," this is from first to last an out-of-doors picture and, as such, carries its chief appeal.

The types chosen for the story are rugged men, such as might be encountered in the Klondike, and there is nothing in the melodrama situations calling for much finesse on the part of the actors. Even William Desmond is required to do little more than display a masculine virility in battling with the elements, or in fights such as are inevitable between the hero and the willun of a Klonkide melodrama.

Vivian Rich, as the daughter of Charles French, who alone knows the location of the "flat gold" treasure, figures in the necessary romance, which, however, occupies a subordinate place in the story. For a time it appears as if a racial problem might be introduced, Vivian believing her mother to be a squaw, and William allowing that it might be unwise to marry a woman whose blood was not pure white, but this issue is easily disposed of in concluding scenes.

To begin with, William forgets his racial scruples and decides that he wants Vivian for a wife, irrespective of her forbears, and then, to make everybody perfectly all right; the father announces that the mother of his daughter was a white woman, thereby contributing to the peace of mind of all concerned.

The really dramatic episodes of the story center around the efforts of Desmond and Richardson, implacable enemies, to reach the secret "flat gold" cave. Desmond almost dies in the attempt, but he is taken half frozen from the snow by Vivian and her father. The girl tells him about Richardson's earlier visit when he tried to force her to reveal the whereabouts of the pocket, whereupon Desmond, properly incensed, returns to the mining community and beats up the willun.

This only stirs Richardson to renew his efforts to locate the gold, and with an equally avaricious companion he follows Desmond on the trail across the mountains. The Canadian mounted police enter the game about this time, and there is physical combat in abundance before the claim is legally filed by the hero in the name of French.

The cast includes Frank Lanning, Edward Jobson and J. J. Franz.

Make a Big Display of Stills Showing Snow Scenes

Box Office Analysis for the Exhibitor

Play this up as a Klondike picture, making a lot of fuss about the beauty of the scenes, and your patrons won't deny that the production realizes expectations. You could fill your lobby frame with a really fine collection of stills that should look particularly inviting when the hot weather comes along and folks like something that suggests coolness.

You don't need to be afraid that the story is weak, because special stress has been laid on the exceptional quality of the location. As a matter of fact, it is easily up to the usual mark of melodramatic fiction of its type, and the title is sufficiently sensational.

Ask your patrons if they know what "flat gold" is, and suggest that they learn more about it from William Desmond in "The Mints of Hell." Or use a line something after this order: "Take a trip to the Klondike with William Desmond and visit 'The Mints of Hell.'" If you go in for special stunts you might distribute gold tinted discs bearing the inscription "Found by William Desmond in the Klondike's 'Mints of Hell.'" Then on the reverse side give the date of the showing at your theater.

It might be worth while to call attention to the fact that this is the first time fans have had an opportunity to see Desmond in a serious role for a considerable period, his recent performances in "Life's a Funny Proposition," "The Prodigal Liar" and "Whitewashed Walls" having been in a comedy vein.

Strongly Emotional Drama in Which Star Gives Impressive Performance

Gladys Brockwell in

"THE DIVORCE TRAP"

Fox

DIRECTOR .....Frank Beal
AUTHOR .....Jasper Ewing Brady
SCENARIO BY .....Denison Clift
CAMERAMAN .....Fred LeRoy Granville
AS A WHOLE.....Interesting treatment of divorce theme; sympathy is aroused for wronged wife.
STORY .....Construction is logical
DIRECTION.....Makes the character and situations seem human.
PHOTOGRAPHY .....Most of it good
LIGHTINGS ..... Conventional
CAMERA WORK .....Satisfactory
STAR.....Sincere, sympathetic and altogether successful in making the lead-character ring true
SUPPORT.....Francis MacDonald adequate as the caddish husband, William Sheer, John Stepling and others up to requirements.
EXTERIORS .....Seldom needed
INTERIORS .....Suit the story
DETAIL.....Figure largely in connection with the evidence in the divorce case.
CHARACTER OF STORY....Emotional drama without offensive features.
LENGTH OF PRODUCTION.....About 4,800 feet

THE author makes out a clear case for the woman caught in "The Divorce Trap." He prepared a plausible story which is treated in a human way, sympathy always going where it rightfully belongs, to the intended victim of a crooked bunch of parasites and legal tricksters, in collusion with the no-good son of a millionaire who marries a telephone girl and then seeks to get rid of her.

James Ewing Brady didn't choose a new theme for this plot, but he handled the subject with more than the customary amount of detail, particularly in the sequences showing the steps taken to secure damaging evidence against the innocent woman. There is nothing in the frame-up that goes beyond the range of possibilities. In fact it all seems quite reasonable, as does the course followed by Gladys and William Scott, as her lawyer, in turning the tables on the conspirators.

The picture has a number of really stirring moments, the effect of which is materially increased by the sincere acting of Miss Brockwell. Her denunciation of the husband after she finds out how he has tried to trick her, comes as a fitting climax to the scenes through which she has struggled heroically to make a success of their marriage. Right at this point there are more titles than the situation really requires, but they do not seriously retard the action.

At the outset is found the familiar romance of a telephone girl and the spendthrift son of a bank president. Of course Macdonald's father doesn't believe it, but Gladys became the wife of the youth because she loved him and not on account of his money. At all events, the millionaire father is so incensed by the marriage that he cuts off his son, leaving him without money with which to indulge his extravagant tastes.

Macdonald soon tires of sober evenings spent at home with his wife. He grows restless, longs for the companionship of his sporty friends and ends by inviting a "bunch of live ones" to the house. Director Beal gives plenty of animation and realistic detail to the orgy in which Gladys takes no part. Her grief and disappointment are appealingly registered, but always she is ready to forgive and strive for a better understanding.

Forced to move to a little Harlem flat, Gladys continues her efforts to make a man of her weakling husband, but by this time Macdonald is completely under the influence of his grafting friends, who urge him to get a divorce as a preliminary to bringing about a reconciliation with his father which would mean a return to financial affluence.

It is here that the crooked divorce lawyer enters the story with a frame-up plan. Under the pretense that her husband is ill and has sent for her, Gladys is tricked into entering a hotel room where she is met by one of the lawyer's accomplices who has registered for himself and wife. With this as a foundation an elaborate case is prepared, but assisted by a young lawyer who has loved her all along, Gladys saves her good name and has the crook crowd arrested for conspiracy.

The cast includes William Scott, Betty Shade and Herschel Mayall.

Will Appeal Especially to Women. Easy to Advertise

Box Office Analysis for the Exhibitor

"The Divorce Trap" is general enough in its appeal to go well with almost any type of audience, but first of all I think it should be classed as a woman's picture. It certainly sets forth "the girl in the case" in a sympathetic light and possesses the same kind of interest that attaches to notorious divorce cases which are played up in newspapers, mainly for the benefit of women readers.

The story adheres pretty closely to facts as they are revealed from time to time when domestic troubles are aired in court. The main characters in the story might have been modeled from real personages—the telephone girl, the wealthy youth who falls in love with her, the father who refuses to sanction the marriage and the crooked lawyer who frames the divorce. Providing you have had any widely exploited divorce trials in your neighborhood recently, this film will fit in particularly well as a timely drama.

Tell your folks that in 1916 the divorces granted in the United States totaled 112,036 and ask how many women they suppose were in a "Divorce Trap" such as that prepared for Gladys Brockwell in her latest emotional drama. Or take a line like this: "Why is the number of unhappy marriages increasing? One reason is given by Gladys Brockwell in 'The Divorce Trap'."

In all of your advertising concentrate on the human qualities of the domestic tragedy. Don't try to give the story in full, for that might lessen the suspense; merely bill it as a sensational divorce drama in which Gladys Brockwell gives a finely emotional portrayal.

Read every word of this wire!

WESTERN UNION TELEGRAM

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Three symbols box (number of message. Otherwise indicated by the letter after the check.

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

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1919 MAY 21

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RICHARD ROWLAND
1476 BROADWAY NEWYORK NY

OPENED RED LANTERN SUNDAY HAVE PLAYED TO CAPACITY BUSINESS BOTH SUNDAY AND MONDAY AUDIENCE GREATLY PLEASED WITH PRODUCTION ANTICIPATE RECORD WEEK CONGRATULATIONS ON HAVING ONE OF BEST PRODUCTIONS OF YEAR

JOHN H KUNSKY

METRO PICTURES CORPORATION

Sensational Subject Screens Turk Atrocities

Aurora Mardiganian in

"The Auction of Souls"

Produced by Wm. N. Selig—First Nat., Off. Distrs.

DIRECTOR .....**Oscar Apfel**
SCENARIO BY .....**Nora Wahln**
CAMERAMAN .....**Not credited**
AS A WHOLE....Sensational in the extreme; propaganda against Turkish barbarism in Armenia in a most forceful form.
STORY.....Visualization of the book, "Ravished Armenia;" parts of Viscount Brice's report also screened.
DIRECTION.....Gets every ounce of punch possible with sometimes difficult material.
PHOTOGRAPHY ..... **Excellent**
LIGHTINGS.....**Some artistic effects**
CAMERA WORK ..... **Good**
STAR.....Lives over for the screen many incidents of her life in Armenia.
SUPPORT.....Adequately handled by Irving Cummings, Anna Q. Nilsson and others.
EXTERIORS.....**Locations all well chosen**
INTERIORS.....In keeping with high production standard.
DETAIL.....Faithful to background of action
CHARACTER OF STORY.....Mostly screened description of atrocities, sometimes very daring
LENGTH OF PRODUCTION .....**7,820 feet**

WHEN the old Eden Musee was running in New York its "Chamber of Horrors" was one of its chief attractions. There seems to be an almost fatal fascination for most of us in seeing horrible and awful things. That part of one's make-up gets its fullest satisfaction in "The Auction of Souls," a picture filled to the brim and running over with horrors that raise to the boiling point indignation against the perpetrators of the crimes. Scene follows scene in which atrocities of the most brutal sort are brought before the spectator in all their compellingly-repellant strength. Many of the sequences are very daring, but the near-nudeness of the persecuted women of Armenia is overlooked and lost sight of in the intensity of the scenes' presentation.

The picture's utter seriousness and its nobility of purpose makes one willing to have brought before one's eyes vivid pictures of almost unbelievable barbarism —barbarism affecting one the more because of the knowledge that it is (or was, during the war) true.

Often during the running of the piece Viscount Brice's official report is quoted, and there follows on the screen an animated visual portrayal that tells much that is hidden by the trite text. Ex-Ambassador Henry Morgenthau's story is also used to prove that such barbarities as are shown—and worse—were practised by the Turks against the Armenians.

Considered as a motion picture, "The Auction of Souls" is sensational in the extreme; considered as propaganda it is forceful, indeed. The picture is too long. Judicious cutting and shortening would enhance its value.

The production standard is held high throughout. Aurora Mardiganian lives again much of her suffering in real life at the hands of the Turks. In the cast are Irving Cummings, Anna Q. Nilsson, Howard Davies, Hector Dion, Frank Clark, Miles McCarthy and others.

The story is said to have been taken from the life of Miss Mardiganian—with just enough love-interest injected to help matters along. But it is not the story that holds interest most—it is the almost endless succession of horrors piled upon horrors.

Miss Mardiganian's family is used as the basis of the plot-material, probably because her story was more or less typical of so many thousands of others. The quiet home life of the Armenians back in 1915 is shown; their utter harmlessness to the Turkish Government, etc.

The film shows the exodus into the desert of the Armenians by the mandate of the Turks. It shows how they were driven like cattle by Turkish soldiers. The men are separated from the women and children; some groups are burned alive and others shot down in the most cold-blooded fashion. How the Armenians refused to acknowledge Mohammed under threat of death and torture also is seen.

Armenian girls are crucified by the Turks, they are made the victims of the soldiers' bestiality, they are sold body and soul for the equivalent of less than an American dollar. Children are thrown into a river, other little ones are torn from their mothers and hurled to the ground for apparently no reason other than that they hold up the progress of the sorry procession. Mothers bury their daughters in the sand to save them from the men. Space limits an itemized list of the atrocities shown.

Has Lots of Drawing-Power Possibilities

Box Office Analysis for the Exhibitor

Sensation-loving crowds will like this offering especially. But the picture's purpose and the co-operation from high-class persons that its showing will get makes it an attraction for the big houses also.

The advertising possibilities are almost limitless. The picture, under the title of "Ravished Armenia," was shown to select gatherings throughout the United States at $10 a seat—the proceeds going toward the relief of Armenian sufferers. While the war is over and atrocities such as are shown in the film are no more, Armenians are still in need of moral and financial support. If you run this offering it would no doubt pay you well to tie up in some way with local charitable organizations.

The offering is one that gives a showman good opportunity for newspaper space. The picture already has received considerable general publicity. But with names like Viscount Brice and Henry Morgenthau to use in exploitation it should be an easy matter to get fair space locally. Red-ink methods can be used on this one, for the picture lives up to the red ink.

"Auction of Souls" is not so much motion picture entertainment as it is motion picture propaganda presented in a highly-seasoned manner.

Betzwood Film Company
presents

LOUIS BENNISON

in

The Road Called Straight

By Wilson Bayley Directed by Ira M. Lowry

"A Corking Picture"
–Variety

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Light Comedy-Drama Furnishes Good Entertainment

Shirley Mason in

"The Final Close-Up"

Paramount

DIRECTOR.....Walter Edwards
AUTHOR.....Royal Brown
SCENARIO BY.....Julia Crawford Ivers
CAMERAMAN.....James C. VanTrees
AS A WHOLE.....Thoroughly enjoyable comedy-drama; certain to please ardent "fans."
STORY.....Adaptation of story in Red Book magazine; kids the movies in fine style.
DIRECTION.....Scores required points and shows grasp of story.
PHOTOGRAPHY.....Good
LIGHTINGS.....Adequate
CAMERA WORK.....Some excellent stuff registering star's fainting spell.
STAR.....Has lots of chance to get over her appeal
SUPPORT.....Francis MacDonald gives good performance; also Betty Bouton, James Gordon and others.
EXTERIORS.....Very good
INTERIORS.....Pleasingly proper
DETAIL.....Many sub-titles cleverly presented with superimposed action relevant to text.
CHARACTRER OF STORY.....Light and wholesome; suitable for entire family.
LENGTH OF PRODUCTION.....4,468 feet

A GOOD, lively, pleasing picture is "The Close-Up." It is a comedy-drama of the sort that leaves a distinct sense of having been given enjoyable entertainment on the part of the viewer. And there is no propaganda, moral, or any other "deep stuff" to be found in the offering—it is just a well-screened visualization of the type of play that is most popular.

Royal Brown's story, which appeared in the Red Book magazine, has received sympathetic and understanding treatment at the hands of Director Edwards and the players. All of its subtle, underlying vein kidding the movies has been retained, and gets over in fine style. One cannot help chuckling with the author and with his story. Much of the success of the picture is due to the fact that it sticks so closely to the text of Brown's story.

Shirley Mason gets over her natural appeal and also that of the character she plays. She receives capable support from Francis MacDonald, Betty Bouton, James Gordon, Eugene Burr and Mary Warren.

Amusing moments are numerous. And no one who sees the picture can withhold sympathy with the shop-girl—especially when she is robbed of the money her "fairy godmother" sent her, and with which she is having a good time.

The story opens on the hottest day in the year in a big city. Shirley is having a hot time of it in a bargain basement. Francis MacDonald, a cub reporter and son of a wealthy contractor, gets to the bargain basement just as Shirley faints. He is fired from the paper, but gets $200 from his father and sends it to Shirley. She opens the envelope and finds that the money is from her "fairy godmother."

Shirley goes to the swellest seashore hotel possible. Here she makes no hit in society. The snobbish folk there cut her dead. A society bud is in love with Francis, who also goes to the resort. He pays Shirley quite a bit of attention, and tells her that he gets fifteen a week from the management for playing baseball. His society sweetheart is sore over Francis' attention to the shop-girl, and she endeavors to "frame" a bath-house robbery on Shirley, who turns the tables in a clever and amusing manner.

But Shirley's $200 has also been stolen from the bath-house, and the manager of the hotel makes her wash dishes to pay her hotel bill. Francis is called to the city by his mother's illness.

When Francis tells his father about the girl, the father is very sceptical—thinks Francis is going to marry some society dame. So the two motor down to the fashionable hotel, arriving in the nick of time to be of assistance to Shirley, who is holding two crooks at bay with a frying pan.

Francis' father is very much taken with Shirley. She and Francis are having conversation of a very personal nature, overheard by the amused father. Shriley learns that Francis is the son a millionaire and says: "I wouldn't marry a millionaire. I know what happens in the movies to poor girls who marry millionaires." But, nevertheless, matters are adjusted, and Shirley very coyly tells Francis that there must always be a final close-up—which there is in this one.

FRANK LLOYD

DIRECTOR

M. P. D. A.

Wholesome and Amusing Enough For Entire Family

Box Office Analysis for the Exhibitor

Shirley Mason in

"The Final Close-Up"

Paramount

Here is a subject that the whole family should enjoy. It is a clean, wholesome, amusing picture that ought to get over in almost any house. It would be a hard audience indeed that did not like this offering. It should be especially interesting to those fans who see quite a number of pictures, because of its subtle manner of kidding the movies—it tells of the girl who always knew what happened because she saw it in the movies.

The offering should be especially welcomed by those who like O. Henry stories. It has that O. Henry touch, together with additionally amusing touches that make for good entertainment.

In those houses catering more to the working classes this should be an especial hit—which does not mean that it isn't a good subject for a first-class neighborhood; but the large army of girls and women who work for a living will appreciate the more what befell one of their number to whom nothing ever had happened before. The Red Book Magazine is a widely-read periodical, and it is a safe bet that many of those who read the story will want to see the picture. So it might be a good idea to mention in your advertising the fact that the picture is a visualization of the story.

Many catch-lines suggest themselves: "She knew what happened in the movies; but when things happened to her!—see Shirley Mason in 'The Final Close-up.'" "That last, long, lingering kiss in every movie always did appeal to Nora, the shop-girl. But the adventure that preceded it when Nora herself acted the chief part is better shown in 'The Final Close-up.'"

A Super-Serial!

Three Parts Two Reels Each

THE YELLOW EEL

featuring beautiful ALICE MANN

Supported by Winsome Frances Mann and a strong cast

Will Pack Your House

It tells a Government Story, heretofore Concealed from the Public

It's Crowded with Love, Thrills, and Mystery!

It employs Hundreds of Extras and Settings that can Never be Duplicated

It's a Smashing Fiction Story against a Background of Solid Fact

Just What You Want! Watch For It!

Now In Preparation

McCLURE PRODUCTIONS, Inc.

Berkeley Building New York

Distribution plans will be announced later.

JESSE D. HAMPTON presents

Desmond

LIFE'S A FUNNY PROPOSITION

"It is a wholesome comedy and provides incidents of comic interest which most anyone can appreciate."

—*Exhibitor's Herald.*

"Your patrons should derive healthy enjoyment out of this picture."

—*P. S. Harrison, Motion Picture News.*

THE MINTS HELL

"The picture reaches the pinnacle of scenic beauty. The film is a model. Unusual screen drama."

—*Alfred Greason, Trade Review.*

"The production as a whole is a powerful presentation of life in the gold diggings of the Yukon. It is full of intense realism."

—*Margaret MacDonald Moving Picture World.*

The PRODIGAL LIAR

"It is a clean, clever comedy, well acted and produced with just enough tense situations to give it a touch of drama. The picture is one that will please all audiences."

—*Exhibitor's Trade Review.*

"Splendid western picture. Big business two days. Very good picture. Good puller."

Exhibitor's Comments, Motion Picture News

WHITEWASHED WALLS

"Exhibitors will find this new Desmond film a wholesome, interesting and amusing piece of screen entertainment."

—*Francis Agnew, Morning Telegraph*

"This picture belongs to the light, pleasing variety. The production is of the standard set by all pictures handled by the Robertson-Cole organization."

—*P. S. Harrison, Motion Picture News.*

Released by

Robertson-Cole Company

Division of Film

through

Exhibitors Mutual

Bessie Barriscale

A Trick of Fate

There is enough out of the ordinary in this story to make it a first rate attraction for any crowd that responds to exciting fiction. —*Wid's.*

Box Office Reports in Dramatic Mirror—Box-office value—great: Above average. Barriscale's costumes appealed especially to women.

Directed by
HOWARD HICKMAN

All of a Sudden Norma

"Admirers of Bessie Barriscale will find new interest in her appearance in this picture."—*Morning Telegraph.*

"All of a Sudden Norma—Excellent. Very Pleasing"—*Exhibitors Comment Motion Picture News.*

Hearts Asleep

is an entertaining bject adequately ndled. — *Morning elegraph.*

e Picture possesses art appeal, builds to a od climax and gathers nty of suspense along e way. It can be pended upon to give mplete satisfaction."—*elen Rockwell Exbitor's Trade Rew.*

Josselyn's Wife

By Kathleen Norris

"This is a picture which exhibitors can advertise heavy, personally recommend and play longer than the ordinary run If not her masterpiece, it certainly ranks with the best Miss Barriscale has ever appeared in."—*Exhibitors Herald.*

"The production is so well made, so perfect in ordinary detail so faithfully enacted by a cast of well known and competent players, that its effect on the spectator is absorbing."—*Margaret MacDonald, Moving Picture World.*

Produced by
B. B. FEATURES

Released by
Robertson-Cole Company
Division of Films through
Exhibitors Mutual

Has Good Moments, But All-in-all Leaves a Negative Impression

Madge Kennedy in

"Leave It To Susan"

Goldwyn

DIRECTOR .....Clarence G. Badger
AUTHOR .....Rex Taylor
SCENARIO BY .....Rex Taylor
CAMERAMAN .....Marcel Le Picard
AS A WHOLE.....Comedy romance with a flavoring of melodrama in western settings; doesn't register much.
STORY.....Typical "movie" contrivance making little pretense at being true to life.
DIRECTION.....Except for a few slips, the treatment of the story is satisfactory.
PHOTOGRAPHY.....First-rate, with some artistic cloud effects showing approach of storm on desert.
LIGHTINGS .....Generally well judged
CAMERA WORK ..... Good
STAR.....Has few opportunities to reveal her ability as a comedienne.
SUPPORT.....Wallace MacDonald gives an unconvincing impersonation, Walter Hiers and others in cast are kept in conventional characterizations.
EXTERIORS.....Particularly good in desert scenes
INTERIORS ..... Acceptable
DETAIL.....Miss Kennedy's garments appear to be dry after she has been in a heavy rain storm.
CHARACTER OF STORY.....Light and inoffensive
LENGTH OF PRODUCTION.....About 5,500 feet

GOOD in spots, but unimpressive in its entirety is a fair estimate of "Leave it to Susan," the latest Madge Kennedy picture, which is a mixture of comedy and western melodrama of the old school. It seems as if more might have been made of the comedy possibilities, even at the sacrifice of the meller stuff in the final reels, which is too familiar and conventional to count in a modern feature film, unless it is distinguished by exceptional treatment.

The opening of the story is calculated to attract attention, in that it prepares the way for almost any sort of an adventure with Madge Kennedy figuring as the victim. As the plot advances, the author introduces enough complications and misunderstandings, but they run along conventional, rather than unexpected lines. Moreover, and this will be disappointing to her followers, Miss Kennedy has scant opportunity to register as a comedienne. Another player whose talents are not utilized at anything like their full capacity is Walter Hiers, a comedian of certain appeal when he is given a fair leeway.

The scenes most likely to be remembered by an audience deal with the action on the desert immediately after Madge, who is making a tour of the west with her father, mother and Walter Hiers, as her suitor, is left behind. Locations for this part of the production are the real thing and Director Badger succeeded in getting some capital atmospheric effects, showing the approach of a storm and the torrent in which the stranded heroine is caught.

Madge and her pet dog wander too far from the train when it makes an unscheduled stop on account of a hot box and when the storm overtakes them there is no shelter available save a cabin, which already is occupied by Wallace MacDonald, whom Madge has reason to believe is a bandit, and for whose capture a reward is offered. Then along comes a gang of regular robbers with loot taken from the passengers of the train the girl has missed, among other things a necklace belonging to Madge's mother.

Wallace tries to secrete his companions and himself in the cabin loft, but they are discovered and in order to establish himself with the bandits, he assumes the pose of a desperado who has kidnapped the girl and is holding her for a $50,000 ransom.

From this situation they develop quite a bit of western meller with Wallace, still carrying out the bluff that he is a kidnapper, shielding the girl from the train-robbers, one of whom, in particular, makes things uncomfortable for the pretty captive.

The audience is aware of how matters stand, but Madge doesn't know that her champion is in reality in the employ of her father, and that the message sent in connection with arranging the terms of the ransom and its payment, is in a secret code calling for a rescue party. To all intents and purposes the story ends with the capture of the outlaws, for the wind-up scenes staged in the east merely serve to give an orthodox conclusion to the romance between Madge and the man she took for a criminal. There are a few laughs in the picture but not enough to justify it as a comedy production. The cast includes Alfred Hollingsworth, Anna Hernandez and George Kunkel.

Work to Get Patronage on Strength of Star's Name

Box Office Analysis for the Exhibitor

As an audience picture this realizes a fair average. It is not startling, but you don't need to fear that your crowd will kick. "Leave it to Susan" is up to the mark from a production standpoint and if it doesn't give folks much to talk about, there are parts of it, at least, that should leave a pleasant impression.

Handle it as a comedy romance of the West, without promising too much, however, for its humorous qualities. Work to get patrons into your house on the strength of Miss Kennedy's name and let them judge for themselves whether or not it is a suitable starring vehicle for the little Goldwyn actress. You are safe, at all events, in announcing that the story gives her a type of role unlike those she is in the habit of portraying.

Try to get exploitation paper that will bring out both the comedy and melodramatic angles of the story. Show, for instance, a still of Miss Kennedy and her dog standing forlornly on the track crossing the desert watching the train vanishing in the distance. Then bring in some of the melodramatic incidents when Madge is apparently at the mercy of desperadoes.

"Leave it to Susan" is a very fair comedy title. Catchlines may be based on the resourcefulness of the heroine. For instance: "Stranded in the desert, at the mercy of a band of outlaws, what did she do? See Madge Kennedy in 'Leave it to Susan'."

"Not worthy of a moment's sorrow!"

That's what "society" said of the one they condemned. Yet the woman whom their leader threatened to publicly disgrace, compromised herself that happiness should exist for the one who sought to disgrace her.

Such is the valor of mother-love. An appeal to heart interest in the screen classic—

presented by Triangle

"Lady Windermere's Fan"

by

OSCAR WILDE

Give your audiences what they demand -- a photoplay production of the most powerful drama by our most remarkable author.

released June 15th

Triangle Distributing Corporation
New York

Star Gives Strong Impersonation of Italian Who Becomes a Cowboy

Monroe Salisbury in

"The Sleeping Lion"

Universal

DIRECTOR ..... Rupert Julian
AUTHOR ..... Bernard McConville
SCENARIO BY ..... Elliot Clawson
CAMERAMAN ..... Eddie Kull
AS A WHOLE..... Profits by some true characterization, action sags a bit in middle reels, but final sequences bring a strong climax.
STORY..... Introduces star as an Italian who goes west and learns all the tricks of a cowboy.
DIRECTION..... Affords Salisbury ample scope to register the sympathetic character of the Italian; gets convincing western atmosphere.
PHOTOGRAPHY ..... Sharp
LIGHTINGS ..... Fair
CAMERA WORK.... Exterior shots particularly good
STAR..... Once more reveals his versatility by giving a distinctive portrayal of a difficult role.
SUPPORT..... Herschel Mayall is appropriately cast as the leader of the outlaw element; types for cowboys look genuine.
EXTERIORS..... The right thing for a story of this sort.
INTERIORS..... Conventional
DETAIL..... Small boy is used to advantage in adding to the sympathetic appeal of the picture; incidents of western life introduced effectively.
CHARACTER OF STORY..... Drama of human appeal and adventure.
LENGTH OF PRODUCTION..... 5,204 feet

MONROE SALISBURY is certainly varied in his characterizations. No one is going to accuse him of being a one-part actor, nor of giving too much sameness of tone to his productions, and whatever the role selected for the star, he handles it in a commendable artistic manner.

"The Sleeping Lion" is a satisfactory blend of emotional appeal, largely realized through the presentation of the character of the simple-minded Italian, and melodramatic action of the usual western type. The picture has plenty of movement, particularly in the last reel; but also there is enough detail and genuine acting in the expression of feeling to prevent its being classed as merely an action melodrama.

Some of the situations are handled in a way that registers pathos to a considerable degree and arouses real sympathy for Tony, the character portrayed by Salisbury. For instance, at the beginning of the western sequences of the story, the actor makes one feel the hurt embarrassment of the Italian when confronted by the crowd of cowboys and gamblers in the Red Butte saloon. Then there is the insult suffered at the hands of Herschel Mayall, as the leader of the lawless element, and the sense of injury which Tony nurses, abiding his time for revenge.

Sentiment of the obvious sort is realized in the scene showing the little boy standing on the bar, singing a hymn, and toward the close of the picture a sensitive spectator will experience a real emotional pang when it appears that the youngster has been shot by his father's enemy. Another incident in the production which calls for mention comes with Salisbury's wild ride strapped on the back of a horse. Whether or not a double was used in some of these scenes is really of no consequence, for insofar as the audience can judge, Monroe, himself, underwent the harrowing experience.

Save for a few lapses, when the picture might have profited by a little speeding up, the story holds the interest from the time Salisbury arrives in the west to invest his savings in a little ranch where he may live peacefully with his son.

One year brings a great transformation in the Italian. He has learned to be a sure-'nuff cowboy, a daring horseman, a dead shot and is altogether thoroughly equipped to look out for his own interests. Instead of the apologetic son of Italy, accustomed to being driven from corner to corner by city policemen, a man with poise and assurance asking no odds of anybody is found.

The humiliation that Mayall caused him has never been forgotten, and one night he visits the saloon intent upon squaring accounts. There is a fight, and a very real fight it is, with Monroe coming through as victor. Mayall swears to kill him and in the effort to "get" his victim, he fires a shot which wounds Tony's son.

Thinking that he has killed the boy, he plans a hasty flight, taking Rhea Mitchell, the belle of the community, with him. Rhea consents chiefly because she is piqued at Salisbury's indifference, but when she finds that marriage does not enter into Mayall's scheme of things, she changes her mind and seeks refuge in the Italian's cabin. From this point on, the action moves at a lively clip, with Monroe's thrilling ride on a bucking horse as the most exciting of the incidents.

In the cast are Alice Elliott, Sidney Franklin, Marion Skinner, Pat Moore and others.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Just Finished
"One of the Finest"

Possesses Appeal in Action Sequences and Heart Interest

Box Office Analysis for the Exhibitor

Monroe Salisbury in

"The Sleeping Lion"

Universal

This looks like a safe attraction, which should go over with the average fan crowd, especially if you have built up a following for the versatile Universal star. Here he tries his hand at George Beban's specialty, the interpretation of an Italian, and succeeds in making the character so human that audiences will like him.

In advance notices dealing with the accomplishments of the star, refer to the variety of his portrayals, telling folks that they should not fail to see him in one of the strongest and most sympathetic of his impersonations, that of "The Sleeping Lion," Tony, the cowboy.

A selection of stills for your lobby should include at least one of Salisbury as he appears on his arrival in the western town, and others showing his transformation after a year of experience on a ranch. Also show some of the scenes in which the boy takes part, for he is an important factor in bringing out the heart appeal in the story.

"The Sleeping Lion" is a title that doesn't mean much in itself, but it will do if backed up by the right sort of exploitation material, calculated to make it clear that the story deals with an Italian who becomes a cowboy, which probably will strike your folks as being an unusual occurrence. Two previous productions which may be mentioned in connection with the name of the star are "The Open Road" and "The Great White Darkness."

AMERICAN FILM CO., Inc. *Presents*

AMERICAN PLAYING PICTURES

MARY MILES MINTER

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"A Bachelor's Wife"

By JOSEPH FRANKLIN POLAND **Directed by EMMET J. FLYNN**

What's that? A BACHELOR'S wife? Yes, just that. The picture is even more enticing than the title. It sets 'em all to talking the minute you announce its coming.

This is one of Mary Miles Minter's best.

Think of the way such a picture and such a title will lend themselves to an advertising splurge for YOUR theater. Here's a bet that's too good to overlook. Hop to it NOW. See the American Film Company representative at your nearest Pathe Exchange TODAY.

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

These Mary Miles Minter Subjects Now Available at Pathe Exchanges:
"The Intrusion of Isabel" *"The Amazing Imposter"*
"Wives and Other Wives" *"The Eyes of Julia Deep"*
"Rosemary Climbs the Heights"

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is the logical place on the Coast to do your release print work. We control exclusive rights on the Handscheigh Color Process. Super excellency is the reason for our making release prints for Douglas Fairbanks, Authors Photoplay Co. (Anna Luther Releases), "Smiling Bill" Parsons Comedies and the sample print work of at least ninety per cent. of the big productions made on the West Coast.

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Now clear your mind →

for you're going to read a letter that money could not buy →

from the world's most successful exhibitor →

about the biggest money-maker
ever shown at any of his theatres,
and he's played them all

read every word

EXECUTIVE OFFICES

1493-1505 BROADWAY

NEW YORK May 23, 1919.

Mr. R. H. Clark,
General Manager,
First National Exchange of New York,
501 Fifth Ave.,
New York, N. Y.

Dear Mr. Clark:-

After reading the box office reports from twenty-five of the Loew Theatres in New York City which have played the First National attraction, "Auction of Souls", I feel that it is only fair to tell you that this production, without a single exception, is the biggest business getter that has ever played our theatres.

We have shown several really big specials, but "Auction of Souls" is the greatest of them all, as a production, as a story, for its phenomenal appeal, and, of equal importance, as a box office energizer.

Yours very truly,

Marcus Loew

ML/SR

get that

Some exhibitors thought

but if you're a Christian or a Jew or just a plain American

From the President emeritus of Harvard University

Cambridge, Mass.

4 February 1919.

Dear Sir:

In accordance with your request of February 2nd, I saw last evening the motion picture entitled "Auction of Souls" "Ravished Armenia". It is a horrible representation of the atrocities perpetrated at intervals for centuries past by the Turkish Government on its Armenian subjects; but never so fiercely and ruthlessly as during the past four years, when the Turkish Government has had the effective support of the German Government. It is a heart-rending exhibition to witness; but well within the facts, and softened in many details to spare the feelings of sympathizing spectators unaccustomed to scenes of barbarous cruelty.

I hope that it may be exhibited throughout the country to millions of American men and women who have little knowledge of the heroic survival of the Armenian race through the oft-recurring agonies of religious and civil persecution.

The sight of this motion picture is capable of implanting in many millions of thinking and unthinking Americans three convictions which may reasonably determine the public conduct of the American people in the near future: First, that the Armenian people deserve to be rescued, comforted, and made free and secure for the future by the use of the full power of the democratic western peoples; secondly, that the Concert of Europe, which since the Crimean War, at least, has signally failed to protect the Christian populations of the Near East and to establish justice in that part of the world, should now be replaced by a more effective international organization; and thirdly, that if this enterprise of restoring Armenia be a crusade, that is, an enterprise undertaken in a good cause with unselfish enthusiasm, it is a crusade in which the American people should ardently desire to take part.

Sincerely yours

Charles W. Eliot

Mr. H. E. Hencock

Follow Loew's lead

"Auction of Souls" too sensational

you'll be influenced by these testimonials from distinguished men who have seen the film and know what it's effect on your audiences will be!

official recognition of
Aurora Mardiganian

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To National M.P.Com. of American Committee for Armenian and Syrian Relief

Gentlemen:

We wish to advise you that the majority comment on your photoplay "Auction of Souls" From Revished Armenia reviewed by The National Board of Review on January 26 1919 was as follows:

ENTERTAINMENT VALUE Impressive EDUCATIONAL VALUE Unusual

ARTISTIC VALUE: Dramatic interest of story Gripping Coherence of narrative Convincing Acting Inspiring Photography Excellent Technical handling Good Costuming (if period production) Sincere Atmospheric quality—Scenic setting Life like Historical value (if period production) Admirable

MORAL EFFECT Elevating

GENERAL COMMENT: A frank straight-forward exposition of sufferings of Armenia which makes a sincere and powerful appeal to every drop of red blood in America's manhood and womanhood.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture adviser regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. Tragedy, comedy, current events, etc. At the same time society, which is Strong support entertainment or inspiration, must be given the right to regulate ethical convictions. The National Board of Review through its members aims to perform this serving for society with broad-minded-ness. It searches ality, and even hundred justice, ethical convictions and renders fearless which it is convinced will have broad public support. Ultimately for fundamental convictions and reflects decisions which it feels will become effective through the organization of public opinion regarding the treatment of the subjects represented, and which it seeks to engage and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country.

NOTE

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage setting, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

The Mayor of Los Angeles
Honorable Frederic T. Woodman
requests the pleasure of your company
as honor guest at
Luncheon
Wednesday noon, January eighth
one thousand nine hundred and nineteen
Hotel Alexandria Reception Room
to meet
Miss Aurora Mardiganian
the young Christian girl who was rescued from Mohammedan bondage to carry the message of stricken Armenia to America

Dr. A. J. Scott,
Chairman, The Mayor's Committee

R. S. V. P.
Parlor K
Hotel Alexandria

he speaks from experience

That $10 per seat picture

"Auction of Souls"

from H. L. Gates' book "Ravished Armenia"

the true story of

Aurora Mardiganian

who re-enacts in the film what she went through during two years in the hands of the Turks

holds audiences spellbound

8 reels, several thousand people, a vivid living presentment of fact that makes the blood of American women boil.

Directed by Oscar Apfel

Produced by Col. W. N. Selig for the National Motion Picture Committee of the American Committee for Relief in the Near East, and shown to society people in the principal cities for the benefit of the Armenians.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

First Virginia Pearson Independent Is Well Produced Melodrama

Virginia Pearson in

"The Bishop's Emeralds"

Virginia Pearson Photoplays Prod.—Pathe, Distr.

DIRECTOR.....John B. O'Brien
AUTHOR.....Houghton Townley
SCENARIO BY.....Frank S. Beresford
CAMERAMAN.....Lawrence Williams
AS A WHOLE.....Melodrama that is worked up to situations of considerable force; holds the attention with a sure grip during the last three reels.
STORY.....Adaptation of novel by Houghton Townley makes acceptable screen material.
DIRECTION.....Very good in getting greatest possible suspense out of dramatic clashes; close-ups used frequently and effectively.
PHOTOGRAPHY.....Excellent
LIGHTINGS.....One of the really fine features of the picture, notably in heightening the atmosphere during interior scenes representing night.
CAMERA WORK.....Helps in giving appearance of depth to interiors.
STAR.....Strong in emotional scenes; has the bearing and manner requisite for the role of the Bishop's wife.
SUPPORT.....Sheldon Lewis gives appropriately sinister portrayal of a society crook; Robert Broderick suits the character of the Bishop.
EXTERIORS.....Not often needed, but those used suggest an English countryside.
INTERIORS.....Exceptionally well furnished; sets are given the appearance of size and solidity.
DETAIL.....The lightings and the use of close-ups are the picture's two most conspicuous features.
CHARACTER OF STORY.....Melodrama with an English society background.
LENGTH OF PRODUCTION.....5,700 feet

BECAUSE the story has a number of ramifications and must be carefully planted in order to make the relationship of the characters entirely clear before the really dramatic, or rather melodramatic clashes are presented, the first two reels of this picture and a part of the third are largely concerned with exposition, interesting enough of its kind and certainly essential to the plot, but less engrossing than the subsequent action when the storm that has been gathering breaks in its full emotional fury.

You may rely on the curiosity of picture fans being aroused by the situation presented in the opening reels. Unless all theories about the reactions of audiences are at fault, they will wonder how things are going to turn out for the woman who has the misfortune to be married to two men, the first a crook, the other a bishop and whose daughter by the first marriage—she supposed the child dead—falls in love with the bishop's son by his first marriage.

There is groundwork here for complications in abundance, but to increase the tragic mix-up—this becomes the vital actuating motive of the plot—the crook, played by Sheldon Lewis, determines to steal the bishop's precious emeralds, using his daughter, who also is the daughter of Virginia Pearson as the bishop's wife, to further his ends.

Director O'Brien's treatment of the story is clear, yet calculated to build up suspense through not forestalling situations by giving away too much of the plot in advance. Miss Pearson, acting with a sincerity that thoroughly conveys emotional feeling, is permitted to get full value out of the big moments of the picture, prepared for but not disclosed.

It has been established that she is happy in her love for her clerical husband, also the audience knows of Lewis' plot to steal the emeralds and is aware of the love affair between the crook's daughter—set upon thwarting her father's proposed theft—and the bishop's son; but nothing has been revealed to discount the force of the meeting between Miss Pearson and Lewis when he comes to the manor as a guest and she recognizes him as the husband she supposed dead.

This meeting, with the obvious necessity for keeping the relationship a secret; marks the beginning of a series of genuinely dramatic scenes. There are the passages between mother and daughter, when Miss Pearson sobs out the whole sorrowful story of the past, those in which she is taunted and bullied and threatened by Lewis unless she makes it possible for him to get the emeralds, the struggle to save the jewels from the crook's accomplice and the moments in which she is made temporarily insane by grief.

All of these scenes, and others contributing to a logical advancement of the plot, are played to the limit of their dramatic possibilities. They conclude with the death of the first husband and his accomplice, preparatory to a spiritual aftermath in which Miss Pearson and the bishop meet at the chancel rail in a reunion that obliterates the tragic happenings of the past.

Has Popular Appeal and Should be Easy to Exploit

Box Office Analysis for the Exhibitor

Particular interest attaches to this production in that it is the first of the Virginia Pearson pictures with the star at the head of her own organization. It is altogether a film that may safely be recommended to exhibitors as an intense melodrama, presented with a skill seldom found in offerings of its type and one that is entirely unobjectionable on moral grounds.

That Miss Pearson has a considerable drawing power as a star has been amply evidenced during her connection with William Fox, but it would be unfair to assume that her work in this picture is merely a duplication of what she has done in the past under a different method of direction. Although the story of "The Bishop's Emeralds" is frankly melodramatic, the production is given an artistic touch that accounts for its superior tone. The star, also the players in her support, are careful not to spoil the effect by overreaching for points.

Make the most of the advertising value of Miss Pearson's name, which may be increased in importance by emphasizing the fact that this is the first of her independent productions. You may count on profiting to some degree by the general publicity circulated in connection with the star at the head of her own organization.

Sheldon Lewis also may be played up to advantage, for, as a prominent player in Pathe serials, he is widely known. Probably most of your fans will be both surprised and interested at seeing how naturally he fits into a character requiring repression and a sinister suavity.

SELECT SP PICTURES

presents

A Screen Drama of Tender Sentiment & Faith and Mother=Love

(Not a war picture!)

"Break The News to Mother"

with

Gertrude Berkeley
the greatest Mother
on the screen

Pearl Shepard *and*
Raymond Bloomer

Ideal Entertainment for the Boys who have come back

Moderately Strong Offering Shows Big City's Night Life

Henry B. Walthall in

"Modern Husbands"

National—Robertson-Cole—Exhibitors' Mutual

DIRECTOR ..... **Francis J. Grandon**

AUTHOR ..... **Lee Royal**

SCENARIO BY ..... **Lee Royal**

CAMERAMAN ..... **Walter Griffin**

AS A WHOLE.... **Moderately entertaining dramatic offering with one or two meller touches.**

STORY..... **Pithy enough to hold up throughout; suitable chiefly for adults.**

DIRECTION..... **Favors Walthall's chances for getting full value of situations.**

PHOTOGRAPHY..... **Acceptable; one very fair hazy effect.**

LIGHTINGS..... **No unusual effects**

CAMERA WORK..... **Fair**

STAR..... **Has done better work with more elastic roles.**

SUPPORT..... **Acceptably play up to lead; includes Ethel Fleming, Neil Hardin, Melbourne McDowell, Clare DuBrey and Olga Gray.**

EXTERIORS ..... **Very few**

INTERIORS ..... **Suitable**

DETAIL..... **Few words misspelled in sub-titles, otherwise O. K.**

CHARACTER OF STORY..... **Cabaret-addicted husbands and "tea-dancing" wives have disastrous experiences with lounge lizards.**

LENGTH OF PRODUCTION..... **About 4,800 feet**

MODERATELY strong dramatic entertainment is offered in "Modern Husbands"—entertainment of a sort calculated to please the majority. Often the plot becomes melodramatic, giving Henry B. Walthall plenty of chance to act up to his role.

The offering brings types that always have appealed to the average audience—cabaret-loving wives, ditto husbands, a he-vampire lounge lizard and a night-blooming siren of the feminine gender. Given this combination to work with, the author has so complicated his plot as to make its working out a matter of fair concern on the part of the spectator. Also there are touched emotional chords that generally get a response.

Mr. Walthall has done better work than he shows in "Modern Husbands," but at that his portrayal of the leading character in this is sufficiently good to stand.

The support is entirely adequate, playing up to the lead convincingly. The cast includes Ethel Fleming, Neil Hardin, Melbourne McDowell, Clare DuBrey and Olga Gray.

The story is suited chiefly for adults, touching wholly as it does on the happenings in the lives of those who seek pleasure with persons other than their marital companions, and who place a false value on the things that do not count. Brought to the screen are those types met with only in big cities. To those who do not know the night life of a big city they may seem unreal; but what happens in the picture could happen in any big city.

Mr. Walthall is seen as the stubborn husband of a wife who spends much time with a lounge lizard. Likewise the wife of his friend finds much pleasure in the company of habitues of the "white light" places. Both husbands "cheat" a bit that way themselves. His wife's fondness for the lounge lizard, and his own fall from grace with a painted lily indirectly lead to Henry's financial ruin. Stubbornly refusing his wife's offer to sell her jewels so that they may start over again, Henry goes away. A year passes, during which the wife has become a mother and has established herself as a milliner. Henry is saved from suicide by a vision of his wife. His mental agony is visualized by means of a hazy photographic effect.

Through accident he meets with a man, a friend of earlier days, who takes him to his home. There he saves his friend's wife from the designs of the same lounge lizard that primarily caused his unhappiness. But in so doing he is caught by the husband in his wife's room. The friend sends him away. But his innocence is established later through the medium of the lounge lizard's lost wallet.

Working with his friend's wife, Henry "frames" the lounge lizard, the woman meanwhile planning to bring Henry, his wife and baby together. The lounge lizard is caught in the net, and Henry and his family are united.

Best For Neighborhood Houses Catering to Adults

Box Office Analysis for the Exhibitor

This subject is chiefly suitable to neighborhood houses having a large attendance of adults. Children would not be interested in nor could they appreciate the picture. The big city atmosphere that runs through the piece ought to be liked mostly by those who have never seen a big city's night life. Lounge lizards and love pirates received a great deal of newspaper space a few years ago, when some of their methods were exposd. It was good reading then; it might still be interesting stuff.

The name of Henry B. Walthall and the title are the things to play up in advertising this offering. Mr. Walthall has a large number of followers, and his appearance in "Modern Husbands" will not disappoint them.

Call attention also to some of Walthall's recent pictures—"And a Still Small Voice," and "The Long Lane's Turning." If those pictures made money for you you can be fairly certain that "Modern Husbands" will.

Catchlines suggested are: "See how the lounge lizard makes unthinking wives his prey." "Night life in a big city bared." "Cabaret-loving husbands, frivolous wives, he-vampires—see them at their best and worst in 'Modern Husbands'."

PONDEROSA ASINORA

By Carl Laemmle, President
Universal Film Manufacturing Company

THIS is about the time of year when most of us producers rear up on our hind legs and solemnly make announcements about what we are going to do next to startle the trade.

We take ourselves very seriously in these announcements. We try to see which one can get the longest, driest story in the trade papers. Then we take it for granted that the exhibitor will read each and every one of these long-winded announcements and run his theatre accordingly.

As a matter of fact there's a good deal of bunk in all this. The producers and distributors can announce their plans till they're white in the gills, but this won't alter the fact that when it comes down to brass tacks it is the exhibitor who decides! And he decides not according to our publicity, but solely and simply, ON THE MERITS OF OUR PICTURES.

I have been asked several times by trade paper editors just what the Universal plans to do for the coming seasons. I've given them a list of things, but here is the low-down on the situation:

The Universal will try its infernalest to lick everybody else on the little matter of quality. If we succeed in this, we won't have to worry about new or old style selling plans. If we don't deliver the kind of pictures that make a profit for the exhibitor, all the fancy schemes on earth won't help us!

The only reason on earth why some of the distributing concerns have changed their booking schemes is because you exhibitors have forced them to do so. And the only reason why you could succeed in forcing them to do so is because the market has been over-supplied with pictures, thus giving you your choice of many and enabling you to reject what you did not like.

In other words, conditions have now reached the point where the quality of the picture is all that really counts. And, by all the great and small gods, that is what the Universal eats, drinks and sleeps! That's the basis we are glad to take our stand on.

The Universal and Jewel have been booking pictures on their individual merits so long that when a trade paper man asks what I think of the "open market booking" I don't know whether to laugh or cry.

Don't judge all of us producers and distributors harshly when we indulge in ponderous asininity in our trade-paper announcements. It's only an old habit that we have not outgrown. As for the Universal, we've just closed the best year we ever lived, and it's due solely to the fact that the quality of our product has improved. We're going to break our necks trying to do still better for Fall. That's the truth of the situation. All else is ponderosa asinora! (Irish slang for "bunk.")

Comedy Laid in Central American Republic Has Plenty of Laughs

Hale Hamilton in

"Full of Pep"

Metro

DIRECTOR ..... Harry L. Franklin
SUPERVISED BY ..... Maxwell Karger
AUTHOR ..... Robert F. Hill
SCENARIO BY ..... A. S. Le Vino
CAMERAMAN ..... Rudolph J. Bergquist
AS A WHOLE..... Amusing comedy giving star ample scope to score in a humorous role.
STORY..... Leads to a Central American republic where Hamilton makes a lot of foolish revolutionists look ridiculous.
DIRECTION..... Finely judged in getting humor out of the situations and in suggesting an appropriate atmosphere.
PHOTOGRAPHY..... Very good
LIGHTINGS..... Bring out the scenes, whether exteriors or interiors, to the best advantage.
CAMERA WORK ..... First rate
STAR..... Makes the most of character that is admirably suited to his personality.
SUPPORT..... Alice Lake is a decidedly attractive leading woman; R. D. MacLean and others satisfactory.
EXTERIORS..... Locations for a republic in Central America look like the real thing.
INTERIORS..... Indicate care in selecting appropriate furnishings.
DETAIL..... Comedy incidents are introduced with telling effect; a number of the titles are good for laughs.
CHARACTER OF STORY..... Wholesome humor and adventure.
LENGTH OF PRODUCTION..... About 5,000 feet

"FULL OF PEP" is right. This picture has it to a sufficient degree to make it one of the best, if not actually the best, of the screen productions in which Hale Hamilton has been starred. There are laughs all through these five reels and there is atmosphere—the kind of atmosphere one associates with the Richard Harding Davis stories when he chose the joke republics of South America as a locale.

The plot is simple indeed—a resourceful, fearless, happy-go-lucky young American pitted against a lot of fickle, emotional, blood-and-thunder revolutionists—but it takes quite a bit of skill to carry it through as an entertaining photoplay. The settings have to be correct, the characters should look as if they belonged in the story and there must be laugh-provoking situations.

This picture carries the atmosphere of a sun-baked, sleepy, tropical town where the main diversion of the residents, after they have awakened from the daily siesta, is overthrowing the existing government and establishing a new one. It doesn't matter a bit whether the portrayal is actually true, or the exaggeration of an imaginative fiction writer, so long as it remains in accord with the prevalent conception of how Central America should appear.

In the second place there is natural humor—the type of humor that is typically American, and Hale Hamilton knows how to put it across, for he is the personification of the character conceived by the author as the "peppy" son of the president of a munitions plant. He gets laughs out of his repeated efforts to learn to roll a cigarette; he makes much of the serenade scene in which he uses a victrola, inadvertently starting his performance with "All Coons Look Alike to Me"; then a crowd that enjoys rather coarse humor will be amused by the jail incidents showing Hale and his companion at the mercy of cooties.

Less vital to the production, but still worthy of consideration, is the romantic element introducing Alice Lake as the daughter of the Central American president. Hale first sees her at a railway station in the States when Alice is homeward bound, and has a chance to note the address on her baggage.

Soon after this there comes a big order for arms and ammunition to be shipped secretly to the same address that the president may be prepared to meet an impending revolution. Hale undertakes to fulfill the order. He devises a very "heady" concoction called "Pep," ships it in cases similar to those containing the war implements, and makes a big hit with the natives by filling them up with the inspiriting dope while the supply of guns and bullets is being smuggled into the president's palace.

When Alice's father is deposed by the commander of the ludicrous little army, Hale merely hands out "Pep" to the soldiers and civilians and immediately they do his bidding. The cast includes Alice Knowland, Fred Malatesta, Charles Mailes and Victor Potel.

Looks Right for Any Sort of a Crowd. Worth Playing Up

Box Office Analysis for the Exhibitor

Up to date, Metro may not have succeeded in making a real movie star out of Hale Hamilton, but that need not lessen your interest in "Full of Pep," which is a strong enough comedy to stand on its own merits. It doesn't matter much what sort of a crowd you are catering to, for this picture is broad enough in its scope to offer something that will appeal to all tastes.

The title is a business pulling asset in itself. For a slang phrase, "Full of Pep" means a lot in American life. Business men look for employees that are "full of pep," when a producer puts on a musical comedy he tries to give the impression that it is "full of pep," when someone wishes to say something commendable about someone else he may not think of a better characterization than "He is full of pep." Here you have a picture that carries a definite advertising statement in its title. Play it up big.

Many catchlines are possible, for instance: "Did you ever know a man who succeeded unless he was 'Full of Pep'? But maybe you won't know what Pep really is until you meet Hale Hamilton in his latest Metro comedy." Another one: "What is the secret of America's success? Hale Hamilton, in his new comedy says it is being 'Full of Pep'."

Go after stage patrons as well as regular movie fans on the strength of the star's reputation. It is a safe bet that Hamilton visited your town on some of his tours, and folks who saw him in person won't be disappointed in this screen appearance. He uses the same comedy method with telling effect.

GREAT AUTHORS' PICTURES

INC.

BENJAMIN B. HAMPTON'S splendid vision and imagination, that, months ago, led him to organize Great Authors' Pictures, Inc., were the first definite moves to bring the greatest of American writers into the motion picture industry — contributing not only their famous stories, but *taking a personal hand in the actual production of them as well.*

Great Authors' Pictures, Inc., is the other revolutionary production unit promised to the exhibitors of America by W. W. Hodkinson in the trade press announcements of his company two months ago.

Simultaneously W. W. Hodkinson has been gathering around him for distribution through his national organization not only Mr. Hampton's powerful Great Authors' alliance, but other units in which the responsibility for big pictures is going to be placed definitely *upon the authors themselves.*

So conclusively big are the results that have been achieved by Mr. Hampton with his first Great Authors' production, Stewart Edward White's *"The Westerners,"* and with Zane Grey's *"Desert Gold,"* the first of his Zane Grey Pictures, Inc., productions, that already other companies with authors of lesser importance and popularity *are following Benjamin B. Hampton and W. W. Hodkinson* with prospectuses laying emphasis upon the importance of famous writers.

For more than a year W. W. Hodkinson and the fine associates whose producing ideals are in harmony with his own have foreseen the great evolution that has now made big stories *the prevailing demand* of the exhibitors of the nation, and they are ready *with completed productions* to supply this demand *now* instead of at some time in the future.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

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The contracts of the W. W. Hodkinson Corporation with Great Authors' Pictures, Inc., call for the biggest and most famous literary successes of a group of authors whose popularity is without a parallel and a definite part of our agreements is *the personal participation of the authors themselves in co-operation with Mr. Hampton in the production, titling, editing and final preparation* of their challenging works. The Great Authors' initially-announced productions are those of:

Stewart Edward White **Emerson Hough**
Winston Churchill **Irving Bacheller**

Announcement by the producers has been made of "The Leopard Woman," "The Riverman," "The Rules of the Game," by Mr. White; "54-40 or Fight" and "The Mississippi Bubble," by Mr. Hough; "The Dwelling Place of Light" and "The Inside of the Cup," by Mr. Churchill and "Keeping Up with Lizzie," by Mr. Bacheller.

ZANE GREY PICTURES, Inc.

Mr. Benjamin B. Hampton's and Mr. Eltinge F. Warner's other organization controlling the stories of this world-wide favorite, of whose books 2,000,000 copies will be sold this year in reprint editions alone, has completed the production of *"Desert Gold,"* an epic of the Great Southwest.

In these two units alone, Great Authors' Pictures, Inc., and Zane Grey Pictures, Inc., the W. W. Hodkinson Corporation has more really commanding productions, made under the best selective conditions for the exhibitors of the country, than will be available to you elsewhere in the industry.

Of added importance is the fact that you will not have to wait for months to be told about them—already we are prepared to begin furnishing them for release throughout what is certain to be the most prosperous summer you have ever known.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Doug Fairbanks' Latest Typical; Not Exceptional

Douglas Fairbanks in

"The Knickerbocker Buckaroo"

Artcraft

DIRECTOR .....Albert Parker
AUTHOR .....Not credited
SCENARIO BY.....Not credited
CAMERAMEN .....Hugh McClung, Glenn Williams
AS A WHOLE.....Typical Douglas Fairbanks' offering with action, comedy, romance, etc.; not an exceptional Fairbanks' subject.
STORY.....Wild and woolly Western stuff for the most part; without Fairbanks it would fliv.
DIRECTION....Always keeps things moving as fast as the plot will allow, which is quite speedy.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Enhance natural beauty of scenes —especially exteriors.
CAMERA WORK.....In keeping with high production standard.
STAR.....Breezy, pepful and agile; always gets most out of possibilities.
SUPPORT.....Marjorie Daw, William Wellman and Frank Campeau have chief supporting roles. Others are Edythe Chapman, Albert McQuarrie and Ted Reed.
EXTERIORS.....Attractive Western locations; whole 'dobe village constructed.
INTERIORS.....Few, but always in keeping with best.
DETAIL.....Some original touches; exceptionally clever titles.
CHARACTER OF STORY.....Selfish young clubman trying to "change his place" runs haphazard into nest of adventure.
LENGTH OF PRODUCTION.....5,003 feet

DOUGLAS FAIRBANKS' newest picture, while a very good attraction, does not live up to the extraordinary claims made for it. It is a typical Fairbanks' offering, full of action, comedy, mystery and romance, but it is by no means the best thing that Doug has ever done. If anybody else than Doug Fairbanks had appeared in the picture it would fall flatter than a mountain lake. But Doug, and the titles written for this offering, furnish plenty of entertainment in themselves. No Fairbanks' picture ever has had more amusing or more clever titles than this one.

Chances for good, healthy laughs are more often given in the earlier reels than when the wild and woolly Western stuff is pulled. The latter is pure meller, excitingly done, with Doug pulling off many hair-raising stunts. But you can never get out of mind the fact that it is Doug Fairbanks doing all this stuff. This is partially due to the fact that the picture, in a large sense, is so much like the stuff Doug has done before.

Those sequences showing Doug going West on a Pullman, and the lines he is giving via the spoken titles, are good enough to make the Sphinx crack a smile at least.

The picture opens with a rather novel idea; a chef mixing a cake in which the ingredients are Action, Mystery, Romance and Comedy, plentifully seasoned with Pep and Ginger. The chef is Doug and the finished cake is "The Knickerbocker Buckaroo."

Doug is seen as a wealthy young New Yorker who is suspended from a fashionable club because of his inconsiderateness of others. He buys about $86 worth of railroad ticket going West. On the train he tries to change his ways and do something for anybody. He carries an aged woman's grips for her, thereby losing his train and boarding another. His search for a shirt leads him to change clothes with a Mexican bandit, who is being pursued by a crooked sheriff and his gang.

When the "Hesitation Special" reaches a certain border town the gang of desperadoes is on hand. It is here that the gang's wild pursuit of Doug begins. Action is swift, furious and sometimes funny. There is hardly a stunt that Doug could do that he does not pull to elude the gang. He finally eludes them by hiding in a well, from whose depths he sees the face of a girl in a window of a 'dobe jail—a girl jailed by the sheriff, who is also holding her brother in an attempt to learn the hiding place of their money.

Doug's interest in the girl finally causes his own jailing, but he and the girl communicate with each other. Doug decides to help the girl. He escapes jail by having a horse pull out the bars. But he is caught again, and about to be lynched, when he is saved by the Mexican whom he befriended on the train.

Melodramatic complications become thick and fast here, and there is any amount of the hardest kind of riding, in which Doug proves himself a real buckaroo.

Everybody wants the money hidden in the old mission, but Doug gets it, only to find the mission surrounded by the crooked sheriff and his gang. Doug uses his head and manages to hold off the pack until the arrival of a U. S. Marshal, who takes care of the sheriff and his gang. Doug's spirits drop when he believes the girl's brother is her sweetheart, but brighten emphatically when he learns that such is not the case.

Should Get Welcome in Almost Any House

Box Office Analysis for the Exhibitor

Don't be afraid to go strong on this one. Douglas Fairbanks' name alone can be relied on to fill most any house, and the picture is a typical offering of his, following the same general lines of other of his successes, but deserving no more exploitation than Doug's former releases.

The picture is one, however, that will stand all the western stunt advertising you want to give it, but the big play will naturally come on the star's name.

Thoroughly wholesome, the film is one that will fit in any theater anywhere.

If you have a patronage that is ardently anxious to see Doug on the screen, it might be well to let them know that in his latest picture he is seen as a hard-riding, clever hero who foils the machinations of a crooked band by his head-work and agility—also thereby winning the girl. Doug always has made a hit in his Western stuff, and in this one he gets plenty of chance to prove his pep.

Much money must have been spent on the production, and it shows up on the screen. But it must be understood that no matter how much it might have cost, the picture is only an average Fairbanks' subject —and Fairbanks' average always has been high.

Moderately Strong Drama Well Produced

Kitty Gordon in

"PLAYTHINGS OF PASSION"

United

DIRECTOR ..... **Wallace Worsley**
SUPERVISED BY ..... **Robert Brunton**
AUTHOR ..... **William Anthony McGuire**
SCENARIO BY ..... **Jack Cunningham**
CAMERAMAN ..... **Clyde DeVinna**
AS A WHOLE..... **Fairly strong drama with moderate scope of appeal.**
STORY..... **Has basically sound foundation; a few loose ends.**
DIRECTION..... **Gets most out of plot and players**
PHOTOGRAPHY ..... **Standard**
LIGHTINGS ..... **Effective**
CAMERA WORK..... **Good plus**
STAR..... **Has lots of chance to show her extensive wardrobe; wears new gown in almost every other scene.**
SUPPORT..... **Efficient performances on the part of Mahlon Hamilton, W. Lawson Butt and Dick Rosson.**
EXTERIORS..... **Very few; all satisfactory**
INTERIORS ..... **Some good sets**
DETAIL..... **Helps the whole; incidental touches added with discrimination.**
CHARACTER OF STORY..... **Man-and-wife drama in which social butterfly learns things worth while through settlement work.**
LENGTH OF PRODUCTION..... **4,760 feet**

WITH a scope of appeal that should touch to a certain extent most movie audiences, a fairly strong dramatic subject is offered in "Playthings of Passion." At no time does the number rise to any great dramatic heights, but it holds consistently to a tempo that should hold the average viewer interested, and presents one or two little twists that aid considerably.

The story, which endeavors to contrast the follies of the wealthy with the real joys of the poor, has received its full worth in production, although a few loose ends are not gathered up. One of these loose ends is in the opening scenes, which show a wealthy young husband forcefully embracing his wife—embracing her almost in the manner used so often on the screen to show the bestiality of the Germans. This is criticized because the spectator later shifts his sympathies with the husband, but it takes a lot of footage to dispel the effect of those early vulgar scenes.

The three leading characters all have a fair share of the sympathy of the viewer, and all are human enough to make them interesting.

"Playthings of Passion" as a main title does not fit the picture. The title is misleading and, it might be added, agreeably so.

Kitty Gordon's portrayal of the social-butterfly wife is all that could be asked. It is noted agreeably that the star does not overdo the close-up stuff. Mahlon Hamilton gives a creditable performance as the husband, and W. Lawson Butt is well cast as the minister.

Underlying the plot of the picture is the philosophy that one can never know the real joys of life until one has loved and sacrificed. In the production the idea is carried out mostly by contrast—on the one hand the lavish affairs given by a wealthy woman; on the other, the dances given in a settlement house in the slums.

The opening scenes show Kitty Gordon as the unloving wife of a wealthy youth. She gives all her time to her social affairs. Her husband, unable to win his own wife away from outside pleasures, sinks himself in business. Then he becomes interested in a young minister who is conducting a settlement-house club in the slums. The husband tells the minister that if he can point out to the wife the folly of her life he will endow a big clubhouse.

After several unsuccessful attempts the social worker finally interests the wife in the poor. She spends so much time among her slum charges that the gossips begin to connect her name with the minister. The husband charges her with being overfriendly with the minister, and she says she does love him.

The preacher is dumbfounded when told of this by the husband, but sacrifices himself by apparently being drunk when the wife next visits the club. The wife asks her husband's forgiveness. He sees the error of his treatment of the preacher, but tells his wife it was because he loved her so. They are re-united.

Should Make Biggest Appeal to Women

Box Office Analysis for the Exhibitor

The women ought to be especially interested in this, not only because of Kitty Gordon's reputation for originality in dress, but also because in the offering the star wears clothes that are certain to make the fair sex gasp—either with envy or otherwise. At any rate, Miss Gordon wears clothes that are sure to be the subject of many remarks on the part of the women, and whenever you have a picture that makes the women talk you have a picture that brings more women to see it.

But aside from that end the production ought to hold up fairly well on its merit as entertainment. Its appeal, however, is chiefly limited to adults, although there is nothing objectionable to be found in it except the vulgar scenes alluded to. These are very brief, however.

This production is a little different from the sort of stuff Miss Gordon has been seen in before, and in localities where she has a big following the picture should go over very well.

Of course, while the title does not exactly fit the picture's subject matter, it is not so bad from the box office point of view. The title suggests that wild passions fly about in true "movie" manner, but such is not the case. From the "passion" end of it the number is quite mild and harmless.

In your advertising it is suggested you go after the women most strongly. And one of woman's weakest points is dress. Play up strongly the lavishness and individuality that characterizes the raiment of Miss Gordon. Perhaps you can tie up to good advantage with some local specialty shop who might be willing to advertise that they can secure copies of the gowns worn by Kitty Gordon in "Playthings of Passion."

It is the medium-class neighborhood audience that should like the picture best.

TOM TERRISS

DIRECTOR

OF

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"THE THIRD DEGREE"

By CHARLES KLEIN

Featuring

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"THE LION AND THE MOUSE"
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"THE TRIUMPH OF THE WEAK"
"THE BUSINESS OF LIFE"
"THE FETTERED WOMAN"
"A CAPTAIN'S CAPTAIN"
"TO THE HIGHEST BIDDER"
"FIND THE WOMAN"
"EVERYBODY'S GIRL"
"CAMBRIC MASK"
"MY MAN"

Wins With a Wallop; Charles Ray Puts Over Great Baseball Picture

Charles Ray in

"THE BUSHER"

Paramount

DIRECTOR.....Jerome Storm
SUPERVISED BY.....Thomas H. Ince
AUTHOR.....Earle Snell
SCENARIO BY.....R. Cecil Smith
CAMERAMAN.....Chester Lyons
AS A WHOLE.....Probably the best baseball picture ever screened; great for ball and picture fans; human, humorous and real.
STORY....Old-home stuff with a local hero who gets a swelled head that returns to normal after a few hard knocks.
DIRECTION.....Couldn't have been better if John J. McGraw had been standing on the coaching line giving the players pointers.
PHOTOGRAPHY.....Fine, with a few of the "soft focus," artistic effects that have become so popular of late.
LIGHTINGS.....Make the scenes look natural
CAMERA WORK.....Gets the angles on a ball game that a fan wants to see.
STAR.....Never better than in the character of the "hick" pitcher who makes good in the big league.
SUPPORT.....Types for country folk and ball players are right; individuals are subordinated to crowd effects.
EXTERIORS.....The kind of a small town you like to visit for a summer vacation.
INTERIORS.....A minor factor in the production
DETAIL.....Lots of it used to drive home the telling points in the action.
CHARACTER OF STORY.....Comedy, as genuinely American as a western farm boy.
LENGTH OF PRODUCTION.....4,768 feet

GO to it! Play ball!

Sign up "The Busher" to visit your home town, and if he doesn't knock out a half dozen runs somebody is off form. But it isn't Charles Ray. Not at bit of it. And it isn't the gang of rubes and ball players he is travelling around with in "The Busher" aggregation. They're the real thing. You will forget that they are actors. They'll be just a bunch of fellow rooters helping to get you and everybody else in your show shop all excited while Charlie Ray is down there in the pitcher's box doing his darndest for the home team.

If this doesn't score with a wallop it's because you're trying to start the red blood bounding in a lot of dryed-up fossils that don't know any better than to muff the best baseball stuff that ever happened within the four walls of a building.

Is it human? I'll say it is. It's as human as the roar of a fan crowd when Ty Cobb starts something in the ninth inning.

Is it better than all the news weekly pictures of world's series games rolled into one? I'll say it is, because it takes art and direction and human interest appeal and a lot of close-ups and a carefully prepared climax to get the vital, throbbing spirit of a ball game.

It never has been done on the speaking stage. A few writers have touched the soul of the fan through magazine fiction. "Casey at the Bat" stands as an immortal poem of the diamond; but here is a visualization of the dream of the country boy who saves up his pennies to buy a catcher's glove and experiences one of the great triumphs of life when he makes the school nine.

What's the use of trying to believe that folks want to look at $250,000 worth of settings and a lot of alleged artistic effects when there is a chance to see something true to the life they know about? You don't find an American crowd studying the architecture of a cathedral when there is a ball game around the corner; no more will ordinary humans choose a lot of screen magnificence in preference to the excitement and simple appeal of "The Busher."

Don't get a notion that the film is only a ball game. Did you ever live in a town where they had "shadow socials"? Did you ever bid for the wrong girl and give your rival a chance to eat ice cream with the sweetest, prettiest, etc.? Perhaps. But of course you never jumped out of small-time stuff into the big league and experienced a terribly swelled head in consequence. Maybe some of your friends have, though.

Then you'll understand what happened to Charles Ray when he became a star pitcher and didn't have time to see the home delegation that travelled all the way to Minneapolis to watch him win a big game. His pride went up into the clouds before he was brought down to earth with a thud. Back in the cornfield Charlie gets his bearings again; he learns that simplicity is a part of bigness, and after he wins that game for the home team, you'll want to leave your seat and shake him by the hand. That's the kind of an actor Ray is.

Fans Will Eat It Up. Warrants a Lot of Advertising

Box Office Analysis for the Exhibitor

In amusement matters value isn't necessarily governed by the expenditure of the producer. To my way of thinking "The Busher" is worth considerably more at the box office than the great majority of pictures loudly touted as specials.

If you feel that your audience needs stirring up after a run of films that have a good deal of sameness, make a break by showing this Ray production, and unless you are definitely tied to the daily change system keep it for half a week. Your patronage is bound to build on the strength of the boosting the picture is sure to receive.

With the reawakening of interest in baseball, a story of this type comes at just the right time. Advertise it big. State that as a special treat you are showing Charles Ray in the best baseball picture ever produced. Try to make your exploitation so general that it will reach the attention of every boy and every baseball fan in your locality. It might be possible to get a little additional publicity by inviting the sporting editors of your local papers to be your guests at the theater.

Providing you can arrange the showing to coincide with some important game in which the public takes a particular interest, so much the better, but under any circumstances, don't miss this chance to clean up on an A-1 American comedy.

Short Stuff

Is the market for serials broadening or contracting? Have exhibitors found that their patrons respond to the sensational, continued-in-our-next type of melodrama with sufficient enthusiasm to make serial productions an important factor in their programs?

Generally speaking, reports received from various parts of the country, and the consensus of opinion of a number of exhibitors who have expressed their views, indicates that the serial is still favored in small houses, particularly in the West and South; but that it does not fit into the style of entertainment being developed for the larger theaters catering to audiences less partial to screen melodrama.

In many of the cheaper neighborhood houses, reports show the management advertises a "serial night"—the same night every week, and on those nights the serial steals the show from the long feature. In this manner many small showmen manage to slip in a five-reeler that does not cost them as much rental as when they have to pay for a feature that will stand up of itself.

On one point there seems to be a unanimity of opinion. The serial has changed less in character than other forms of photoplay fiction. It still depends for its appeal on fast action, thrills and stunt stuff, little attention being paid to the plausibility in construction and accuracy in characterization aimed at in other types of picture production.

The wilder the story, the greater the speed with which harrowing incidents are developed, and the more ingenious the method of extracting the characters from perilous predicaments, the better the film fulfils its function. Also every episode must leave suspended the interest; must make the viewer so curious and anxious to see "what happens after that" that he will come back next week.

It was so in the days of the "The Perils of Pauline," and a survey of several of the recent or current serial issues indicates that there has been no alteration in the underlying purpose of this form of entertainment, although the technique of production has improved.

Almost every large company has experimented with serials, but not always with satisfactory results. At present, three producing concerns conspicuous for their continued faith in the serial idea are Universal, Pathe and Vitagraph, all doing good business with current releases and contemplating more in the future.

Joe Brandt, of Universal, is particularly hopeful after the reception that has been accorded "The Red Glove," starring Marie Walcamp. Work on the Eddie Polo production has been started already, and Universal has decided to follow it with three more two-reel, 18-episode pictures, one with Marie Walcamp, another with Jim Corbett and the third with Eddie Polo. Brandt expects bookings in large as well as small theaters.

Pathe, still holding to its reputation as "The House of Serials," is keeping up to a satisfactory entertainment standard with "The Tiger's Trail," starring Ruth Roland and released in 15 two-reel installments, whereas Vitagraph reports ample demand for William Duncan in "The Man of Might," also issued in 15 two-reel episodes. Then there is "The Carter Case," produced by Oliver Films, Inc., starring Herbert Rawlinson and Margaret Marsh.

* * *

A comedy that gets away from the usual line of these subjects but which does not profit thereby is "Rowdy Ann," a current Christie special. The Christies have made much better comedy stuff than this, which is a two-reeler. Some of their recent one-reel "parlor" comedies of the speedy farce type have gone over quite well.

But in "Rowdy Ann" the story is relied on more than the action to produce the laughs, and the story is not "there."

Fay Tincher is the featured comedienne, and she is seen as the rough-riding, rough-neck daughter of a wealthy ranch owner. She fights her way through life in general. When her father sends her East to a finishing school things begin to happen. On the Pullman her cowboy tactics produce a few chuckles, and there is a fairly speedy chase over the tops of the cars. Arrived in the East, Fay shows the fashionable girls a few tricks, and throws fear into the hearts of her aesthetic male instructors. She makes a considerable hit with her two chums, though, when she saves one from marriage to a crook. This is also done by her wild-west methods.

* * *

That many of the producers have gone to the newspapers and popular magazines for a study of what the people want in the line of novelty is shown by recent announcements claiming screen novelties.

The idea of presenting clever and witty sayings on the screen has taken well with most movie audiences, and now these sayings have been amplified and soon will be shown dressed up in cartoons. "Smart Set Sayings" is a novelty carrying to the screen snappy paragraphs from that publication. Gaumont News also is now running this sort of stuff as a part of their news weekly.

BY COMMAND OF THE EXHIBITORS OF AMERICA

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WILD WOMEN AND TAME LIONS
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ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

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"THE SOLITARY SIN"

Over 1,200 thinking exhibitors and State Rights buyers have addressed

"BOX 42 -- ALL TRADE PAPERS"

We thank them again for assisting us in selecting a title from among the five suggested.

By a tremendous majority they have chosen

"THE SOLITARY SIN" --- One of the strongest

and most appealing titles ever selected for any attraction. It portrays vividly—forcefully—dramatically—one of greatest social problems that has ever confronted the human race. The picture is splendidly produced—with a sterling cast, including

JACK MULHALL HELENE CHADWICK PAULINE CURLEY

and others of equal note.

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Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. V111. No. 66 Sunday, June 8, 1919 Price 25 cents

Chaplin pulls New Stuff in "SUNNYSIDE"

Chauffeurs the Cows, Mows the Floors, Entertains Woodland Nymphs

"New Stuff" is the best description of "Sunnyside." It is real comedy in the best sense, for there is a thread of pathos running through the story. Charlie appears in the character of the hired man of a small town country hotel and store. His manifold duties give ample opportunity for new and ingenuous business.

The great comedian's latest offering is in three reels and will be pre-released at the New York Strand on June 21, the release dates throughout the country approximating the same date.

Chaplin will make 5 more for "First National"

He has produced 3 in the past 18 months

THOS. H. INCE
PRESENTS

Wm. S. HART

in

"Square Deal Sanderson"

An ARTCRAFT Picture

By Charles Alden Seltzer in Argosy Scenario by Lambert Hillyer Directed by Lambert Hillyer and William S. Hart Photographed by Joe August Supervised by Thomas H. Ince

TENDER as a new born babe with a woman, with a heart as big as himself, he's ready to fight with insane fury for the woman he loves. You never saw Wm. S. Hart as he is in "Square Deal Sanderson." He couldn't be better.

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NEW YORK

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. No. 66 Sunday, June 8, 1919 Price 25c

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News of the Week in Headlines

Monday

Reported Jule and J. Allen of Canada organizing 12 million dollar concern to operate houses in this country.

Fifth annual convention of Fox Sales managers starts at Hotel Pennsylvania.

Metro's policy for coming season calls for "Fewer and better pictures."

Goldwyn to build studio in east.

Tennessee exhibitors meet in Nashville to form organization to combat "evils."

Tuesday

Mack Sennett to make three melodramas a year.

Lois Weber leaves Universal.

Ralph Ruffner of Rialto, Butte, Mont., now manager of Rialto, San Francisco.

Stanley Company form 15 million dollar corporation.

Famous Players-Lasky reported seeking controling interest in theater chains for distribution in Canada.

Wednesday

Theda Bara not likely to renew Fox contract.

Famous Players-Lasky deny report that Regal Films, Ltd., have secured Canadian distribution.

Eminent Authors' first to be "The Cup of Fury," by Major Rupert Hughes.

Metro foreign department with Harry J. Cohen in charge may produce abroad.

Ralph Talbot heads Oklahoma exhibitors' organization, Theater Owners and Managers Asso.

Allentown, Pa., exhibitor arrested on charge of incendiarism and blackmail.

Censors overruled in Philadelphia regarding showing of "Auction of Souls."

Thursday

Nazimova to continue with Metro until end of 1921. To make about six pictures a year.

Mrs. Pickford secures "Pollyanna" for Mary. Jack's future plans uncertain.

Katherine Macdonald to make six specials during coming year for release by B. P. Fineman.

Victor Kremer will State right entire Essanay catalogue formerly handled by General.

Universal discontinues Spokane, Wash., exchange.

Friday

Carl Byoir and Charles S. Hart, formerly with Committee on Public Information, form company.

United Theatre booking in Rialto and Rivoli causes discussion.

Permanent injunction restrains Commissioner Gilchrist, New York City, from interfering with "Fit to Win."

Saturday

Cornerstone of Fox New York studio laid.

Scandinavian situation to be discussed by National Association.

Story is Convenient in Development, Treatment Nothing to Brag About

Margarita Fisher in

"Trixie From Broadway"

American Prod.—Pathe, Distr.

DIRECTOR .....R. William Neill
AUTHOR .....Agnes C. Johnston
SCENARIO BY.....Frank Howard Clark
CAMERAMAN .....Not credited
AS A WHOLE.....Chorus girl comedy and meller containing plenty of action but little that rings true.
STORY.....Leads off with chorus girl life in New York and ends with hero and shero located on western ranch.
DIRECTION.....Permitted some unnecessary exaggeration in the acting and situations.
PHOTOGRAPHY.....Varies, frequently lacks sharpness.
LIGHTINGS.....Often harsh, many of the night effects are crude.
CAMERA WORK .....Ordinary
STAR.....Most likely to impress when she is wearing dancer's costume.
SUPPORT.....Emory Johnson satisfactory as the ranch owner who tames his Broadway bride; others fulfill requirements.
EXTERIORS ..... Conventional
INTERIORS.....All that the situations require
DETAIL.....Slangy titles may help get laughs
CHARACTER OF STORY..... Harmless
LENGTH OF PRODUCTION.....4,850 feet

THE idea behind this story is not bad, but the treatment lacks smoothness. Instead of being permitted to develop naturally, the situations rather frequently seem to be forced for the sake of comedy or melodramatic effects, and possibilities for genuine characterization are lost. Once in a while there is a human touch, generally in some expression of a chorus girl's attitude toward life, but usually it is followed by some unconvincing twist in the plot.

Margarita Fisher makes a presentable show girl and aids materially in putting over the early passages when she is supposed to be one of the most attractive, and least mercenary member of the "Oh, Chicken!" company. These sequences, dealing with happenings in the theater, on the stage and behind the scenes, may be counted upon to attract an audience, also some of the titles should get a laugh.

Characters are modelled after familiar types. In the person of George Periolot we have the Broadway rounder whose chief occupation is chasing chorus beauties; then there are the girls that attend his wine parties and those that won't, or rather the one that won't—Margarita Fisher, who prefers to buy her own eats; and then we have the western ranch owner, Emory Johnson, who is wealthy, yet democratic. He wears small town clothes and patronizes lunch rooms.

With this part of the picture, bringing in the incidents prior to Margarita's marriage to Emory, there is little fault to find, although a number of the scenes are rather weak photographically. The Westerner rescues the good little chorus girl from the toils of the Broadway entertainer, and the idea of a beautiful home in the country sounds good to her.

Apparently this has been one of his pre-marriage promises, but a little later you find him becoming highly perturbed over some chatter which he overhears, to the effect that Margarita knew of his wealth and became his wife on account of it. Concluding that she doesn't love him, although there has been nothing to indicate a lack of affection on her part, he plans a course in disillusionment in order to test her sincerity.

When they go west, Margarita's first surprise is at being met at the station by a rickety old Ford, which carries them to the place that Emory calls home. His wife more correctly terms it "a dump." The husband thinks up all sorts of unpleasant little tricks to make the ex-chorus girl regret that she ever gave up her job.

Then, just to give a new turn to the plot, they drag in another woman, who concocts a scandal, turning townsfolk against Margarita. The "Oh, Chicken!" show comes to town and for old-time's sake, Margarita goes on in her former part. Emory drags her from the stage and to make an exciting evening complete, she rushes off to a barn where "the other woman" is conducting an indignation meeting.

Everybody stands aside while the two women enjoy a rough-and-tumble fight, during which a lamp is overturned, setting the barn on fire. The ensuing scenes, prior to the rescue of Margarita, are kept going at a lively pitch. When the wife recovers consciousness, she finds herself in the kind of a home that Emory had promised and they resolve not to have any more quarrels.

Chorus Girl Scenes Give Picture Its Best Chance

Box Office Analysis for the Exhibitor

According to a recent announcement, Margarita Fisher is going to turn from comedy roles, such as she has been playing for a considerable time, to try her hand at dramatic impersonations. Probably this is a wise move, for fans like an occasional change, which is not being provided in the stories given the American star during recent months. Of course, they differ in subject matter, but the tone has been much the same.

"Trixie From Broadway" is too artificial to be rated as a good picture, but probably you will find that it has some popular qualities. Make the most of the musical comedy chorus girl angle. Stage stuff always has an appeal, especially for a small town crowd that doesn't get much of the real thing.

Get a bunch of stills of the show as it is staged in the first reel, not forgetting the chorus girl dressing room scenes, and in the center place a large picture of Miss Fisher as she appears in her dancing costume. It is decidedly becoming and will help to attract attention. A line to accompany the pictorial collection may read: "Come inside and see Margarita Fisher as 'Trixie From Broadway' in 'Oh, Chicken!' "

Stealing an idea from Briggs, the cartoonist, you might ask: "What does a chorus girl think about? Margarita Fisher tells you in 'Trixie From Broadway,' a comedy of the footlights." In a synopsis of the story mention may be made of the fire stuff and the melodrama in the concluding reel, but the best business getting posisbility is in giving folks an idea that you have a picture of stage life.

Desert Drama Has Exciting Meller Finish

H. B. Warner in

"The Man Who Turned White"

Superior—Robertson Cole—Exhib. Mutual

DIRECTOR.....Park Frame
AUTHOR.....F. McGrew Willis
SCENARIO BY.....George Elwood Jenks
CAMERAMAN.....Not credited
AS A WHOLE.....Well-produced, well-acted romantic desert drama with exciting meller finish.
STORY.....Builds point on point with ever-increasing tension; has mystery, romance, adventure.
DIRECTION.....Harmoniously blends into smooth-running presentation of plot.
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Favorable lighting conditions chosen for most exteriors, which predominate.
CAMERA WORK.....Good
STAR.....Thoroughly convincing and arouses sympathy in sterling portrayal of role.
SUPPORT.....Excellent; especially so on the part of Barbara Castleton, Wedgewood Nowell, Carmen Phillips and Manuel Ojeda.
EXTERIORS.....Mostly desert locations true to Arabian atmosphere.
INTERIORS ..... Adequate
DETAIL.....Shows keen knowledge of how to score minor points; titles and editing especially good.
CHARACTER OF STORY.....Harmless; best understood by those of maturer years.
LENGTH OF PRODUCTION.. ....About 5,000 feet

"THE MAN WHO TURNED WHITE" is a very good attraction. It is a romantic drama of the desert with suspense enough to hold interest throughout; it has mystery, romance, adventure and a leading character that commands sympathy. All these ingredients have been so blended in the whole as to leave a thoroughly satisfying picture. The film shows intelligence in the way it has been put together, which accounts in a large measure for its success. Titles are few and always in tune with the picture's subject matter, and the editing of the film is worthy of especial commendation.

The picture begins by building up an element of mystery that is gradually dispelled as the plot unfolds, but as the one element of suspense is let down other elements are introduced, with the result that the film smoothly hammers home its gradual development into a meller with a taut-held tension on an exciting climax.

H. B. Warner is given full opportunity to draw a convincing and sympathy-arousing character, and he gives a sterling performance. It is after Warner discards the garb and habits of an Arabian bandit and becomes again the white man who is willing to bear the burdens attaching to an indiscretion he never committed that his real ability as an actor becomes evident. The direction aids considerably.

The supporting cast, too, is all that could be asked. Barbara Castleton is excellent in the leading female role; Wedgewood Nowell and Carmen Phillips get away in good order with their parts, as also do Manuel Ojeda, Jay Dwiggins, Eugenie Forde and Walter Perry.

Part of the action of the piece takes place in an Arabian cabaret, and Carmen Phillips and another dancing girl are seen in costumes designed to be cool on the hottest desert afternoon. They dance the Sahara Shimmie—'nuff sed.

Warner is first seen as the leader of a band of Arabian desperadoes. The gang sets upon a caravan and Warner brings to his tent Barbara Castleton, who was in the company of an officer who had most wronged Warner. The girl discovers that Warner is a white man, and her excoriation of him brings out his latent chivalry.

He gives up the bandit stuff and becomes a white man again, but wants to forget that he ever was Captain Rand. A dancing girl is in love with him, but he is most interested in the girl he once dragged to his bandit tent. He meets her again in the desert cabaret.

There follow passages in which mutual regard is shown between Warner and Barbara, and in which he meets with Wedgewood Nowell, a rival for Barbara's hand. Nowell, a good soldier, but a moral coward, places the blame for his own indiscretion on Warner, whose life he once saved.

Barbara is desired by a rough-neck Arab, who plots with the dancing girl to get Barbara away, thus leaving Warner for the dancing girl.

Through logical plot development Warner rides into the desert, followed by Barbara. Both are set upon by the rough-neck's band. This sequence is especially exciting, and is calculated to hold even the most blase. Nowell, riding alone, comes to the aid of Barbara and Warner, who are fighting the desert band. Nowell is killed. Just as Warner is about to shoot Barbara to save her from the devilish band, they are saved through the arrival of a company of soldiers.

Very Good Audience Subject—Should Please Majority

Box Office Analysis for the Exhibitor

This is an especially good fan picture, and while it is not a great big special, it is worth giving a strong play. H. B. Warner has a great number of followers—and his appearance in "The Man Who Turned White" is going to get him many more. But merely on its merits as motion picture entertainment this offering is worth booking.

The picture is one that is calculated to suit almost any audience, but it will be an especial hit with those who crave spectacular excitement because of its pulse-quickening climax. Even the coldest audience can be counted on to respond to those sequences showing the desert chases and fight of the hero and heroine.

If you go in for lobby display the desert atmosphere of the film may lend itself to your needs. But it is a question whether it would be wise showmanship in hot weather to suggest that your picture's locale is the torrid Sahara. Rather play up the intensity and interest of the story, and the presence in the offering of H. B. Warner. There are quite a number of stills showing dramatic moments in the picture that can be obtained.

Make the most of the advertising value of H. B. Warner's name. It is some little time since he has been seen on the screen, and it is a safe bet that he will be welcomed in "The Man Who Turned White."

fewer
and
better
pictures
beginning
Sept. 1st
METRO

First-Class Mystery Story Has Suspense and a Creepy Atmosphere

Enid Bennett in

"The Haunted Bedroom"

Paramount

DIRECTOR ..... Fred Niblo
SUPERVISED BY ..... Thomas H. Ince
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE..... Mystery drama in which suspense is cleverly maintained; carries a weird atmosphere most of the way.
STORY..... Keeps the audience in uncertainty about the haunted bedroom and the strange fate of inmates of the old mansion.
DIRECTION..... Does much to heighten the spooky effect of many of the scenes.
PHOTOGRAPHY..... Very fine, especially in night shots of a graveyard.
LIGHTINGS..... Have a lot to do with giving the scenes a "creepy" atmosphere.
CAMERA WORK..... Successful under difficult conditions, such as when a ghost is photographed in the haunted room and in the graveyard.
STAR..... Looks well in close-ups; registers emotion without over-acting.
SUPPORT..... William Conklin and others carry the action in the intense mood that the story requires.
EXTERIORS ..... Appropriate where needed
INTERIORS..... Haunted room containing an organ hiding a secret passageway is a notably good piece of studio work.
DETAIL..... Repetition of storm effects on three successive nights is one of the few defects in a well-constructed production.
CHARACTER OF STORY..... Suspense-creating mystery.
LENGTH OF PRODUCTION..... 5,092 feet

HERE'S a true, honest-to-goodness mystery story—haunted house, strange disappearance, a ghost taking nocturnal constitutionals around a graveyard, creepy music stealing through the dark recesses of an old building, and finally an intrepid girl to expose the natural causes behind the seemingly supernatural happenings.

This picture has atmosphere, and you know what atmosphere means in a spooky tale of a haunted house. It has suspense, the kind of suspense that every first-class writer of mystery yarns, from Poe to Conan Doyle, has put into his narratives. Effects are created quickly and surely and the solution is reserved for the climax. Suspicion is centered where it doesn't belong, the spectator is kept wondering, just like the girl reporter-detective in the story, and the outcome is not what has been anticipated.

The treatment of the scenario supplied by C. Gardner Sullivan calls for particular attention. It may properly be called atmospheric. The lightings, the weird spookiness of the graveyard as seen from the window of the room occupied by the frightened girl, the swaying trees swept by a storm, the flashes of lightning illumining the white grave stones and the uncanniness of the haunted bedroom in which ghostly fingers bring music from the organ placed there by an early tenant of the house, all contribute.

Save that the storm effects are used too frequently, there is nothing that suggests criticism in the presentation of the picture. At the close, a genuinely novel piece of studio mechanism is made a factor in the solution of the mystery. Enid Bennett, the reporter who has gained access to the house by posing as a servant, has secreted herself in the haunted room with an old negro butler as her companion. She tests the keyboard and finds that by pressing a certain combination one of the pipes moves, revealing a trick lock by which the organ may be opened.

Behind the instrument is a passageway leading to a tomb, which in turn gives way to the yard above. The ghost reveals his humanity when he is held up at the point of a pistol. This may sound like serial stuff, but it isn't, because there is a tone to the atmosphere and a continuity in the unfolding of the plot that make the situations seem real.

Enid is a special writer for a New York newspaper sent to Richmond, Va., to follow up a story about the mysterious disappearance of a man on the Whispering Oaks estate, reputed to be haunted by a ghost. Reporters are rigidly excluded from the premises, but Enid frightens a maid engaged by the tenants of the establishment into allowing her to fill the job.

Four characters figure in the action in addition to the reporter—the sister of the missing man, the doctor who is in love with her, the doctor's son and a detective. A number of things happen tending to center suspicion on the boy, but in the end it transpires that the woman is an adventuress intent upon getting the doctor's money and that the missing man is "the ghost," her confederate whom she had thrown into the secret passageway after a quarrel.

Dorcas Mathews, Jack Nelson, Lloyd Hughes and Harry Archer are in the cast.

Promise Something Good. The Film Will Back You Up

Box Office Analysis for the Exhibitor

You can always bank on one thing—folks like a good mystery story. Probably there is no form of screen entertainment that strikes a more general level. In "The Haunted Bedroom" there isn't any argument, there isn't any problem that the author struggles to answer, there isn't anything beyond "thrilly" entertainment that ought to keep an audience on edge.

The screen hasn't had many good ghost stories, partially because technical difficulties make it something of a task for a director to picture a ghost without making it more ridiculous than exciting. It is easier for an author to write a chapter of "creepy" atmosphere than for a producer to get five minutes of the real thing in a film and when the task is accomplished, as in the present instance, you may bet that the picture will go over big.

"The Haunted Bedroom" comes pretty close to being an ideal title. It will attract attention, so play it up. Then use the ghost idea in catchlines. "Do you believe in ghosts? Don't be too sure until you have seen 'The Haunted Bedroom'," would do for one. Or "Supposing you were locked in a haunted room with a ghost. What would you do? See Enid Bennett in her picture of thrills and surprises, 'The Haunted Bedroom'."

This production strikes me as being good enough to warrant a mail campaign. Use a follow-up series of post cards promising your patrons that you have something out of the ordinary rut.

D. W. GRIFFITH

REPERTORY SEASONS

The D. W. GRIFFITH REPERTORY SEASONS, the first in the history of Motion Pictures, now have been established in the following cities:

New York (Geo. M. Cohan Theatre), Chicago (Illinois Theatre), Boston (Colonial Theatre), Philadelphia (Garrick Theatre).

The initial offering in each of these cities is Mr. Griffith's art sensation, "BROKEN BLOSSOMS," of which the New York *Tribune* said: "It is the greatest picture we ever have seen or ever expect to see."

In furtherance of the Repertory plan, "BROKEN BLOSSOMS" will be followed by "THE FALL OF BABYLON," and expansion and amplification of the beautiful and thrilling Babylonian episode from "Intolerance." Other productions are to include "THE MOTHER AND THE LAW," based on the modern American story in "Intolerance," with changes and additions.

The Griffith Repertory Seasons are receiving widespread praise and commendation throughout the United States, as perhaps best expressed in a letter from Charles Hanson Towne, editor of McClure's Magazine, who wrote: "It is the greatest step forward that we have known. I feel that a new era has dawned."

Superficial Gypsy Meller Average Program Picture

Gladys Brockwell in

"THE SNEAK"

Fox

DIRECTOR .....Edward J. LeSaint
AUTHOR .....J. Grubb Alexander
SCENARIO BY .....Ruth Ann Baldwin
CAMERAMAN .....Friend F. Baker
AS A WHOLE.....Rather superficial and sometimes very wild gypsy meller with lots of plot action; an average program picture.
STORY.....Conveniently filled with situations that lend themselves to meller treatment.
DIRECTION.....Conventional handling of this sort of material.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Best natural light chosen for exteriors; some fair night stuff.
CAMERA WORK..... Effective
STAR.....Is the fiery and fierce gypsy girl to the life.
SUPPORT.....William Scott, Harry Hilliard, John Oaker and others give star adequate assistance.
EXTERIORS.....Compose bulk of scenes; some pretty locations.
INTERIORS ..... Ordinary
DETAIL.....Evident in its satisfactory manner of emphasizing necessary points; gypsy types and customs accurately observed.
CHARACTER OF STORY.....A bit wild at times; a few stabbings.
LENGTH OF PRODUCTION.....About 4,800 feet

CONSIDERED as a program offering, "The Sneak" is just average. There is nothing in the offering that lifts it above the usual run. The film is full of that sort of plot action demanded by a certain percentage of motion picture patrons. It is a superficial meller that becomes a bit wild at times, and makes its bid for appeal more on its swift story movement than on anything that attempts to get below the surface. The plot is very elemental, and conveniently filled with an abundance of situations that lend themselves to meller treatment.

Gladys Brockwell appears as a gypsy girl who is next in line for the throne of her tribe. Her performance is all that could be asked, and she makes as real as possible the character of the girl whose fiery temper and tender love become the center of a maelstrom of happenings. Essentially her emotions are primitive, which fact is brought out in numerous ways, one being a sequence in which with all the ferocity of a wounded tigress she fights a man.

The title of the picture is none too apt. The Sneak is not Gladys, as the average person would believe, but one of her tribe who uses sneaky means in an attempt to gain his own ends.

The spirit of the nomads has been retained in the film in a satisfactory enough manner, and the offering has a few moments of excitement. Most of the action is laid in a gypsy camp, and there is brought to the screen one or two gypsy customs that command a moderate amount of interest. There are some fairly-done night scenes in those sequences in which Gladys is driven out into the stormy darkness.

In the early scenes Gladys is virtually the queen of the group. During a gypsy ceremony she chooses as her husband William Scott, much to the chagrin of John Oaker, who realizes that marriage to Gladys would lead to the throne of the tribe. It is when Oaker tries to force himself on her that Gladys fights him. And that's sure some scrap. But Harry Hilliard, a wealthy young artist, happens along and stops the battle. He has been looking for inspiration, and believes he has found it in Gladys, rather than in the girl he is engaged to.

Hilliard endeavors to get Gladys to pose for him, but she is afraid of Scott's jealousy of her. But after a row with Scott, Gladys listens to Oaker's proposal that the two of them rob Hilliard's home of the many beautiful trinkets there. This is a "frame" on the part of Hilliard and Oaker, so when Gladys is discovered in the artist's house by Oaker, the latter tells her father.

Circumstantial evidence condemns Gladys of uncleanness; she is therefore banished from the gypsy camp. She is persuaded to pose for Hilliard by his promise that he will explain everything to her father after the picture is finished. Meanwhile her father is broken-hearted. But the signs tell the gypsies that Gladys is guiltless, and Oaker goes in search of her. He reaches the artist's studio just in time to discover Hilliard being accused by the latter's fiancee. A fight ensues, after which Hilliard confesses to Oaker that Gladys is innocent of any wrongdoing.

They go back to the camp, intent on getting even with Scott. After Scott has stabbed Oaker, Gladys indulges in a dagger duel with him. Scott trips and falls on his own knife.

Included in the cast are Arthur Hollingsworth, Irene Rich and Gerrard Grassby.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Latest Release
"One of the Finest"

Will Get Warmest Reception in Cheaper Houses

Box Office Analysis for the Exhibitor

Gladys Brockwell in

"THE SNEAK"

Fox

This is a subject that will get a warm reception only in those cheaper houses catering to patrons who do not demand anything more than that a picture have lots of stabbing 'n' things in them. It certainly will not get over very well in a downtown house catering to the better class. It is just an average program picture.

In your advertising you may have to give a more apt idea of the picture than is conveyed by the main title. The average person would probably believe that it is Gladys who is seen as "the sneak." This is not the case. You can tell your folks that in her latest offering Gladys is seen as a fiery, lovable gypsy girl who is the innocent victim of a vengeful tribesman's plot.

Play up the gypsy stuff for all it's worth. There always has been a fascination for knowing more about these romantic nomads in the imagination of most of us, and this picture brings to the screen several of their customs, beliefs and superstitions. This line of stuff should be productive especially in a neighborhood where there are many foreigners.

Catchlines: "Gladys Brockwell in 'The Sneak'—the story of a gypsy maid against whom circumstances lied—and who was ready to fight a dagger duel with the man who accused her." "Did you ever get the wanderlust so bad you wished you were a gypsy? See 'The Sneak,' with Gladys Brockwell, and change your mind."

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HAYAKAWA

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HELEN POLLOCK
IN MORNING
TELEGRAPH
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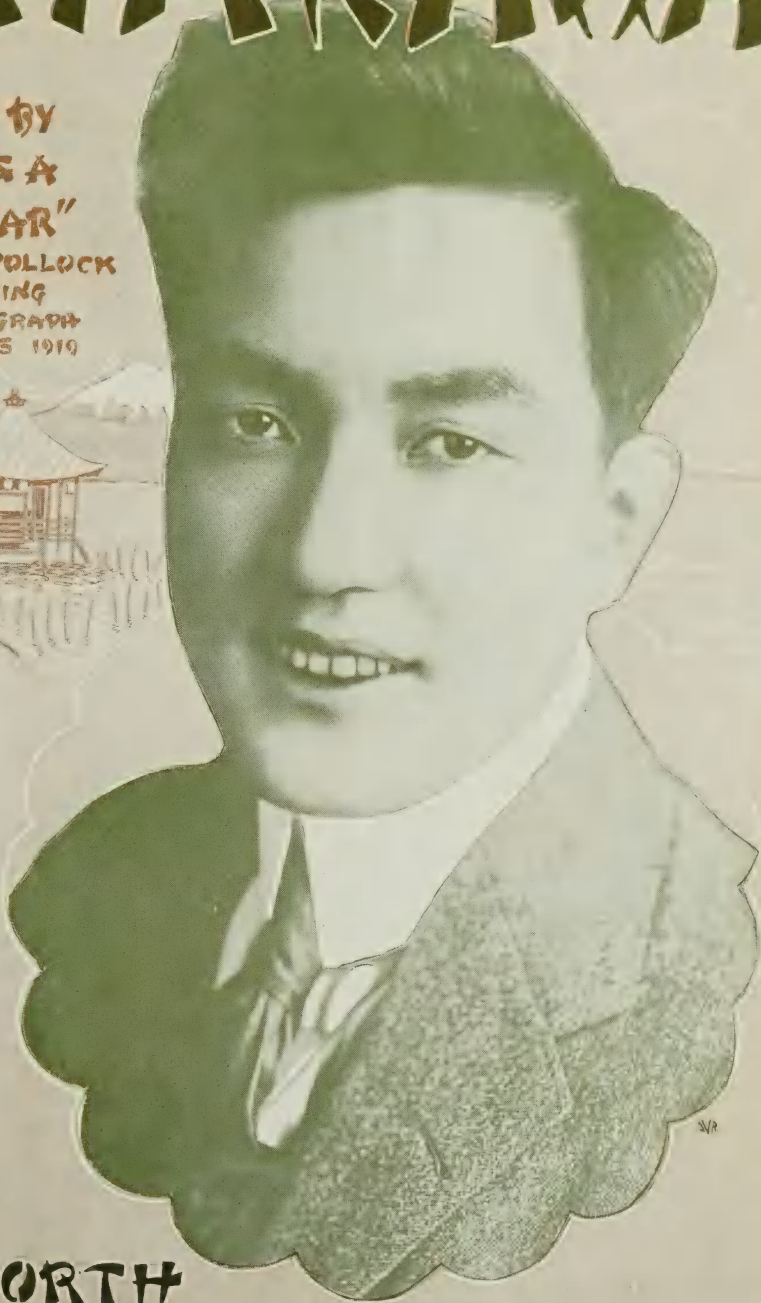

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HAWORTH

REMARKABLE HAYAKAWA RECORD PLACES HIS PICTURES IN 4,000 THEATRES

WITH every picture in which he has appeared as a Robertson-Cole star acclaimed by the press, public, and exhibitor in superlative terms of praise for their dramatic and artistic quality, Hayakawa has created an individual following in four thousand theatres in the United States. Not a single one of his new series has fallen below his exceptionally high standard and on this record of consistency, one *never before equalled* in six consecutive star pictures, exhibitors have achieved an element of continued, steady prosperity.

To this unique record he adds the distinction of being alone in his chosen sphere, the interpretation of those parts which only an Oriental can successfully portray for an audience of the Western World. Sensational or unpleasant subjects are always avoided and Hayakawa carries with him the full support of those who love the mystery and beauty of the Oriental World as well as the superb finish of a great actor.

His productions are supreme achievements from the Box Office standpoint as well as dramatically and artistically. From the first his films have been phenomenal financial hits and each picture brought additional thousands to the ticket windows of the theatres.

Box Office receipts represent the mercury in the thermometer of public opinion and when they go steadily up and up it is the surest indication of the popularity of the star and his productions. ***Hayakawa represents an unbroken series of successes.***

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

Screen Fiction Makes Entertaining Picture

Tom Moore in

"One of the Finest"

Goldwyn

DIRECTOR.....Harry Beaumont
AUTHOR.....J. Clarkson Miller
CAMERAMAN.....George Webber
AS A WHOLE.....Light, entertaining screen fiction plentifully seasoned with "kid stuff."
STORY.....Highly romantic tale whose plot substance allows of a few impressive scenes.
DIRECTION.....Shows knowledge of value of Tom Moore's smile; sometimes allows things to drag a bit.
PHOTOGRAPHY..... Very good
LIGTHINGS ..... Effective
CAMERA WORK.....Attractive angles chosen to shoot some pretty exteriors.
STAR.....Portrays character of traffic cop and later plain-clothes man with irresistible appeal.
SUPPORT.....Seena Owen, a pleasing assistant to lead; "Peaches" Jackson a cute kid; others also acceptable.
EXTERIORS.....Some pretty and attractive locations
INTERIORS.....Always in good taste
DETAIL.....Amusing incident used to build up severals gaps in story.
CHARACTER OF STORY.....Thoroughly wholesome
LENGTH OF PRODUCTION.....4,300 feet

LIGHT, airy and entertaining screen fiction of a type calculated to please the average fan is presented in "One of the Finest." There is much that appeals and much that amuses in the offering. It is the sort of picture that leaves a sense of satisfaction with the viewer. And the story is of a type made even more enjoyable by the presence in its screen telling of Tom Moore, whose smile is infectious enough to infect any audience.

The story is improbable but none the less enjoyable. It is a highly romantic tale that, on the screen, is pure narration, with once in a while an off-journey into incident of a pleasing character. The chief criticism is that sometimes things are allowed to drag too much, and padding for footage is evident in one or two places—unessentials once in a while being allowed too great length.

"Peaches" Jackson has plenty of chance to get away with pleasing "kid stuff" in the earlier reels, and her presence on the screen helps matters considerably.

Tom Moore has a role that suits his talents and personality, and he is ably seconded by Seena Owen.

In giving an idea of the character of Tom, who is a mounted policeman—the son of the deceased Commissioner—there is a sequence in which his affection for a baby girl in his home is shown at considerable length. His relationship to the baby is not shown until very much later, when it is made known that the little one is the daughter of a crook who Tom was instrumental in sending to jail.

Early in the plot Tom has a tiff with Seena Owen, who is the daughter of the most influential man in town, when he stops her speeding car. Later he saves her from a runaway, but she snubs him. He is transferred to a plain-clothes detail because of the influence of Seena's father. From the Central office he is sent to her parents' home to guard the wedding presents of a couple being married in Seena's house.

Here he again meets Seena, whose snobbishness has disappeared. In these scenes Tom pulls some rather clever business when he and Seena are discovered in a very friendly attitude by the man who believes he is going to marry Seena. This man (Hallam Cooley) is told by Seena that she is not going to marry him. During Seena's father's absence from the house on a business trip Tom is detailed there as a guard, and the romance develops. Hallam is very much put out, and thinks he can spoil Tom's chances by telling Seena of the connection he believes there is between the baby at Tom's home and the baby's mother.

Seena at first refuses to believe Tom guilty, but when she sees him talking to a girl in the garden she is suspicious. The girl in the garden is the mother of "Peaches," and has come to warn Tom that the crook has been released from prison and is going to "get" him.

In a rather tense sequence Tom and the crook meet in one of the rooms of Seena's house. There are a few shots exchanged, both being hit. This occurs as Seena's father comes in with Hallam.

However, matters are soon cleared up and Seena asks Tom's forgiveness, and all turns out well.

The cast includes Mollie McConnell, Mary Warren, Edwin Sturgis, Frederick Broom and Adelaide Elliott, all of whom do their appointed tasks well enough.

The Sort of Picture Most Fans Like to See

Box Office Analysis for the Exhibitor

Here is the kind of a picture that always has made a hit. It is not a world-beater by any means, but it is good entertainment, and can be relied on to please your patrons no matter much what kind of a house yours is. It is very good fan stuff, and while it becomes just a trifle slow in movement once in a while, is highly seasoned with "kid stuff" and amusing incident enough to make it go over.

In those houses where Tom Moore has a great number of admirers the picture will be particularly well liked, for the star has a good part in a romantic story, and his smile is spread all over the screen in an irresistible manner.

In the smaller neighborhood theaters the picture will have a particular appeal because of its human-interest qualities.

Of course the best advertising dope is to capitalize as heavily as possible on the star's name. But the picture also contains material that can be advertised. It is a good picture for the entire family to see. There is nothing offensive about it—it is a thoroughly wholesome offering and can be appreciated by the younger folks as well as adults.

In your advertising it might be well to mention Seena Owen's name also. Hers is a name not unfamiliar to regular patrons. You might use catchlines like: "The romance of a policeman who won the wealthiest girl in the city." "Love knows no class distinction—see how the young cop finally copped the wealthy girl who had him transferred."

(From Wid's May 31)

Sausage Making

"For a long time, I have looked with growing impatience at the condition in the motion picture industry which forced the producer to turn out pictures as if they were sausages, with the same speed and with the same absence of distinguished and salient qualities."

Samuel Goldwyn.

MR. GOLDWYN IS RIGHT

That's Why Independent Productions Are the Market's Best Assets

For Instance

THE MACAULEY PHOTOPLAYS, Inc.

Took from January 18th to June 3rd to Complete

"WHEN 'BEAR-CAT' WENT DRY"

NO FIGHTING THE CLOCK.
NO WATCHING THE CALENDAR.
NO HURRY—NO WASTE.

Every Move a Picture

MACAULEY PHOTOPLAYS, Inc.

516 FIFTH AVENUE

Harry L. Reichenbach
Special Representative

Fair Comedy-Drama Goes Over After Late Start

May Allison in

"Almost Married"

Metro

DIRECTOR.....Charles Swickard
SUPERVISED BY.....Maxwell Karger
AUTHOR.....E. V. Durling
SCENARIO BY.....June Mathis and Luther A. Reed
CAMERAMAN.....William E. Fildew
AS A WHOLE.....Fair comedy-drama offering reasonable amount of entertainment.
STORY.....Contains some rather clever comedy twists and amusing farce situations.
DIRECTION.....All that could be desired in bringing out story's best points.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Proper for effects needed
CAMERA WORK.....On a par with photography
STAR.....Takes full advantage of both serious and frivolous possibilities; wears a very daring gown.
SUPPORT.....Walter I. Percival not altogether pleasing as leading man; Frank Currier, Hugh Fay and others adequate.
EXTERIORS.....Some quite good snow stuff in mountains.
INTERIORS.....Furnish proper background for action.
DETAIL.....Incidental bits of business played up where most needed; blends well with the whole.
CHARACTER OF STORY.....Nothing to offend unless your people object to seeing cabaret beauty in gown that leaves little to imagination.

LENGTH OF PRODUCTION.....About 5,000 feet

MAY ALLISON is seen in just a bit different type of picture than her usual line in "Almost Married," a very fair comedy-drama affording a reasonable amount of entertainment. In her latest picture May has a chance to do a little more character delineation than in some of her recent releases, and of this opportunity she takes fullest advantage.

E. V. Durling' story has some rather clever comedy twists and amusing farce situations, all of which are so screened by Director Swickard as to bring out their highest value. The chief trouble with the picture is that it is a bit too long in getting to the real story. The early reels are serious in content and sometimes quite slow in story-movement. They are devoted mostly to creating sympathy for the leading character and, in view of the abruptness with which the picture shifts from seriousness to farce, the first half might almost be termed a prologue to the real story—an introduction that must be understood by the viewer so that he appreciates what happens later on. However, the "introduction" gives May a chance to show her ability as an actress, and when the film starts on the home stretch its real worth as farcial entertainment becomes evident.

In the first sequences May appears as the daughter of a Swiss inn-keeper. She is the spirit of love and laughter in these passages. Her whole world crashes about her when she is jilted by Walter I. Percival, a wealthy young American traveling to obtain "polish." He really wants to marry May, but takes the advice of his social adviser and leaves the Alps. Percival's desertion of her leads May to agree to go to America with a vaudeville agent who believes her beauty and voice can win a fortune.

May's vaudeville debut is a frost, but the vaudeville agent still has faith in himself and May's possibilities, but, he says, their public wants its songs and singers "undressed." One can't hear the song May sings on her first appearance at a big New York midnight Revue, but if the public wants their singers the way the vaudeville agent says they do, the public will not be disappointed in May's appearance. The gown she wears is certainly daring, to say the least—one of them lo and behold things.

In the restaurant at the time of May's successful debut are Percival and his old-fashioned father, who still remembers his pick and shovel days. Noticing that May and Percival recognize each other, the father (Frank Currier), insists on meeting her. Percival introduces them and May begins to make a play for the father. Later she tells Currier of Percival's faithlessness, and both plot to bring him to his senses.

May and the old man tell the son they are going to marry. As far as Percival knows, they do—much to his chagrin—and begin their "honeymoon" at Currier's country place. Percival becomes thoroughly fed up with the affair, but learns that they are merely trying to put something over on him.

Fighting fire with fire, Percival endeavors to make May jealous by apparently making love to the wife of a friend, who agrees to the plan. But the wife's husband spoils the scheme by his extreme jealousy, and Percival gives up, confessing that he is cured of his desire for "polish," etc., and wants only to marry May.

Besides those named the cast includes Harry Rattenbury and James Wharton James.

Will Probably Please Majority of Patrons

Box Office Analysis for the Exhibitor

May Allison has a great number of followers, and they will probably like her in her latest offering. If your patrons are particularly partial to the star, let them know that in her latest picture she has a chance to do more character delineation than usual, and that she proves she can do serious stuff just as well as she carries lighter roles.

But the tone of the picture is by no means serious in its entirety. It should be billed as a comedy-drama with clever twists and amusing situations. Play up, too, the fact that the action shifts from the snow-capped Alps to behind the scenes of a big Broadway Midnight Revue.

If you have been running rather heavy and serious dramas for a while, this one will bring something more light and refreshing to perhaps pep up things a bit. It is by no means a big attraction, but it is a program offering of fair strength.

It is one that offers several advertising angles. Catchlines and teaser ads might be used along the idea of both father and son being interested in the same girl. Suggestions for catchlines are: "An obstacle-filled romance that leads from the Alps to Broadway—from simple frocks to tights." "He thought the woman he loved was his stepmother." "The romance of a Swiss inn-keeper's daughter who became the brightest light on Broadway."

SELECT SP PICTURES

presents

MITCHELL LEWIS

in

Jacques of the Silver Nort

A drama of the deep-snow lands of the Canadian Northwest, in which virile Mitchell Lewis is again seen as Canuck, strong of chest and great of heart

BY ROBERT NORTH BRADBURY
AND FRANK HOWARD CLARK

Directed by
NORVAL MacGREGOR

Dreary and Depressing Drama Is Unconvincing

Montagu Love in

"THROUGH THE TOILS"

World

DIRECTOR.....Harry O. Hoyt
AUTHOR .....Koby Kohn
SCENARIO BY.....Harry O. Hoyt
CAMERAMAN.....Edward Horn
AS A WHOLE.....Ponderously depressing and gloomy drama with unreal characters doing unreal things; has no redeeming virtue.
STORY.....Nightmarish yarn that gets no response except wonder at its craziness.
DIRECTION.....Very conventional; often falls short of being average.
PHOTOGRAPHY.....Generally fair; a few very fair double-exposures and a few wobbly ones.
LIGHTINGS.....Spot-lighting on figures often too evident.
CAMERA WORK.....Nothing extra
STAR.....Isn't given much chance to show his real ability; has done much better work than in this dual role.
SUPPORT.....Ellen Cassity sometimes dominates; others adequate.
EXTERIORS.....Nothing to brag about
INTERIORS.....The usual stuff
DETAIL.....Not calculated to help; double sometimes used for star in scenes in which both characters appear.
CHARACTER OF STORY.....Sombre; has unhappy theme; not offensive, however.
LENGTH OF PRODUCTION.....About 5,000 feet

GREAT gobs of gloom are spread all over most of the five reels comprising "Through the Toils"—which title is very apt in that the spectator, too, is dragged "through the toils." The picture is basically wrong in that it brings to the screen too much uncalled-for unhappiness and sorrow. While the picture is not a tragedy, the tragic note is sounded most often, and tragedy is compelling only when done by master craftsmen; done as it is in "Through the Toils" it becomes mere plot-material that repels rather than attracts interest. Even the happy ending cannot extenuate for screening a virtually insane man's plotting against lovers for no other reason than that he wants to see them squirm so that he can get their writhings between the covers of a novel of "real life."

Montagu Love's latest offering is a dreary drama with unreal characters doing unreal things—so unreal that never for one moment can one forget that the happenings on the screen are "just movies." The picture is ponderously depressing and heavy, overburdened with close-ups that retard the action, and never convincing.

The star plays a dual role, but neither of the characters portrayed gives him much chance to show his real ability. One of the characters is that of an eccentric old novelist, and in portraying it a make-up is used that permits the appearance of a double in several scenes. And the viewer is never able to quite "get" the character of the aged novelist, who struts around like a ghoul taking extreme joy in the great sorrow of the lovers he has separated. Sometimes he appears to be intoxicated or sumpthin'—or maybe he's just crazy, which might explain why many of the things that transpire on the screen happen.

A very repelling scene is that in which the old bird dies. A close-up shows him frothing at the mouth. And in a close-up from another angle at about the same time in the action, all the soap suds have gone. This is but one instance of where detail wasn't watched carefully, another being the sudden disappearance of a wound on the neck of the star.

The aged novelist who starts all the trouble in the picture is certainly a queer old bird. Both that character and that of the almost hermit-like young writer in the same small town are played by Montagu, whose make-up in the early stages, before he buys store-clothes and gets a he-man hair cut, is almost womanish.

The aged novelist and another crab he has working for him bring together a young writer and the novelist's ward. They build up the romance only to crash it. The old man cleverly plots to do this. Then, when he has virtually wrecked two lives, he becomes too weak to write about it himself, and adroitly gets the young writer to tackle the book. The youth writes the old man's plot even more wonderfully than the novelist could have done himself, but learns that the old man was entirely to blame for his separation from the novelist's ward.

The book finished, the old man cashes in, but not before the girl has hastened to the little town from New York. Of course things come out all right.

In the cast are Gertrude LeBrandt, John Davidson, Thomas Carr, Laura West, Joseph Burke, Lincoln Stedman, Winifred Leighton and Dorothy Walters.

Pass It By If You Can—Not Good Fan Stuff

Box Office Analysis for the Exhibitor

Pass this one by unless the mere presence in a picture of Montagu Love is enough to bring patrons to your house. You will have to work mighty hard to get by with the offering, even if you consider it as an ordinary program picture. It is less than that; and even folks more than partial to Montagu Love will not be very much pleased with his latest offering. It is one that can be shelved very safely. If you must run it, build up the remainder of your program as strongly as possible. Get a good, lively comedy and other short stuff that you can feature in your advertising instead of the five-reeler.

There is not much to make a noise about in the film, because it will scarcely live up to anything good you might say about it. It is just a crazy picture with the glooms running all through it, and if you show it to regular patrons they are liable to tell you so.

If your crowd insists on Montagu Love, however, tell them that in this subject he plays a dual role—that he is seen as a fanatical old novelist and also as the young writer whom the novelist plots against merely to make his and the girl's sufferings material for a book.

Ellen Cassity has made a number of friends among fans, and mention of her presence in the subject might help.

THE ONLY GUARANTEED STAR ON THE SCREEN!

By Carl Laemmle, President
Universal Film Manufacturing Company

THE Universal has a new star.

We have no contract with him, but--

We herewith serve due legal notice on any and all producers who are in the habit of stealing stars that all the money in the world cannot induce this new star to leave the Universal.

We have made a real actor of him. True, he is temperamental as nearly all stars are; but we never yet have seen any star who was more willing, more daring, more clever or more brainy.

He has never yet demanded the right to o. k. the pictures in which he appears; he has never even demanded a dressing room of his own; he has never insisted on having a director of his own choosing; he has never quibbled about working on Sundays or holidays; he has never asked for more money and he never will, regardless of how much money he makes for exhibitors.

He has shown a spirit of true manliness. For this and many other reasons I feel that I owe him this public appreciation.

Joe Martin—for this is our hero's name—is a monkey. Or a chimpanzee. Or possibly an ourang-outang. Or maybe a tangerine.

But he is a great actor. He is twice as good as any other actor because he can act with four hands instead of two. He is the only monkey I ever saw who is a real actor, although I have seen many actors who were real monkeys.

In making a star out of this monkey, I am not attempting for one instant to make monkeys out of any stars. But I'll say this much: Show me the best thing that any actor ever did on the screen and I'll show you how Joe Martin can do it better—and ten times funnier.

Recently at the Strand theatre in New York Joe Martin appeared in his new picture called "Monkey Stuff." He nearly "busted up the show." The audience laughed so much about Joe Martin in "Monkey Stuff" that they were not in the mood for anything else.

The Universal is now celebrating its Seventh Anniversary. Thus, for the first time in seven years, we are able to offer the public A GUARANTEED STAR. Guaranteed because nobody can steal him away at any price. Guaranteed because he will rock your house with laughter as it has never been rocked before, except possibly by Charlie Chaplin.

We are now making a series of pictures with Joe Martin as the star. Any exhibitor who does not book the whole series is simply making a Joe Martin of himself.

Story Will Give Folks Something to Talk About. Capably Presented

Bessie Barriscale in

"TANGLED THREADS"

B. B. Features—Robertson Cole—Exhib. Mutual

DIRECTOR.....Howard C. Hickman
AUTHOR.....M. B. Havey
SCENARIO BY.....Fred Myton
CAMERAMAN.....L. Guy Wilky
AS A WHOLE.....Fairly interesting treatment of husband and wife problems is up to program requirements.
STORY.....Concerns a wife who tries to make her husband jealous; affords sympathetic role for star.
DIRECTION.....Usually follows conventional lines, but is acceptable.
PHOTOGRAPHY.....Good
LIGHTINGS.....Rather uniform
CAMERA WORK.....Mostly straight stuff
STAR.....Expresses sincere emotion, especially in scenes requiring the display of a mother's love for her child.
SUPPORT.....Rosemary Theby sometimes overreaches in her portrayal of a selfish, shallow-minded woman; Henry Kolker is impressive in role of doctor; others are adequate.
EXTERIORS.....A few attractive locations
INTERIORS.....Nothing out of the ordinary
DETAIL.....Hospital scenes, showing children's ward, are used to arouse sympathy.
CHARACTER OF STORY.....Domestic drama
LENGTH OF PRODUCTION.....About 4,800 feet

JUDGING from the number of pictures concerning the problems of married life being issued, producers seem to have reached the conclusion that audiences are ready to vary the girl and boy romance stuff with less romantic and more actual presentations of mature life. There is just enough fidelity to facts in a picture such as "Tangled Threads" to provide a groundwork for discussion, which in itself is always a strong point in favor of a production.

The question at the basis of the story is, in effect: Should a wife attempt to re-awaken ardor in an indifferent husband by making him jealous, or is jealousy a dangerous explosive to play with? "Tangled Threads" seems to answer the last question with an emphatic "It is."

In addition to the marital issues presented with sufficient definiteness, there is a decidedly sympathetic element in the depiction of the love of a mother for her child, which, in the long run, is largely responsible for the unravelling of the domestic tangle.

Miss Barriscale, as the unappreciated wife and devoted mother, gives a performance that strikes some really appealing moments, not so much when she is emoting with an almost too obvious intensity, as in passages requiring an expression of maternal feeling, which, when deprived of its natural outlet, leads to her becoming a nurse that she may minister to ill and friendless children.

Another phase of the character likely to appeal to folks who admire womanly steadfastness, is the wife's unfaltering loyalty to her husband, even after she has been cast aside in favor of another woman. A physician, Henry Kolker, at the hospital where she is a trained nurse, falls in love with her, but their relationship remains on terms of simple friendship, because of her fidelity to the man she married.

Early in the action, Bessie is impressed with the need of doing something to rekindle the emotions of Nigel Barrie, as the husband who is not even guarded in his attentions to Rosemary Theby, in the character of a flippant, selfish vamp. Convinced that her best chance is to make him jealous, Bessie enlists an old friend, Thomas Holding, as a partner to a flirtation with the understanding, of course, that they are to flirt only for the benefit of the husband and never in earnest.

But unfortunately, Thomas has long harbored a secret passion for Bessie and he is a good deal of a cad in the bargain. Instead of playing fair, he traps the wife into accompanying him to his rooms and then summons Barrie, arranging for his arrival at the moment that he has forcibly clasped the woman in his arms.

One weak point in the plot is the ease with which the husband secures a divorce and the custody of the child on insufficient grounds. At all events, the grief stricken Bessie becomes a trained nurse while Barrie leads a miserable existence after his marriage to Rosemary, who, along with Thomas Holding, eventually is killed on a joy ride.

The family reconciliation is brought about by Bessie being called to nurse her child when it is dangerously ill with influenza. Kolker, playing with admirable poise and dignity, is particularly impressive as the physician. The work of Barrie and Holding does not call for special comment.

Play Up Mother-Love Theme and Aim Catchlines at Women

Box Office Analysis for the Exhibitor

Although it is not distinguished by anything remarkable, either in story or presentation, "Tangled Threads" strikes me as being a first rate audience picture, especially for women. It gives people something to discuss, also it contains the heart appeal, without which a drama is pretty certain to fall flat.

Treat it as a study of husband and wife problems, not forgetting, however, the mother love theme. Display stills of Bessie Barriscale as the mother with her son before discord has broken up the household, use others from the sequences in which she is a nurse caring for the unfortunates in a children's hospital, and another indicating the happy reconciliation at the conclusion of the story.

There are several rather well-known names in the cast which might be worth publishing in full. Rosemary Theby will be remembered by old-time fans for her work in short subjects; Henry Kolker is an accomplished actor who has benefited by a broad stage experience, and Thomas Holding has been associated with many productions.

Catchlines may be worked along various angles. For example: "Do you believe that when people marry they will fight happily forever after? See Bessie Barriscale in 'Tangled Threads,' a drama of crossed emotions." Or, "Does it pay for a wife to make her husband jealous? Bessie Barriscale finds that it doesn't in 'Tangled Threads'." Following the mother-love idea ask: "What is the greatest emotion in a woman's life? See Bessie Barriscale in 'Tangled Threads'."

The Question

The Stanley COMPANY
PHILADELPHIA, PA.

OFFICE OF
JULES E. MASTBAUM

May 31,1919.

Mr. Samuel Goldwyn,
Goldwyn Distributing Corporation,
469 Fifth Avenue,
New York.

My dear Mr. Goldwyn:-

Will you be good enough to advise me at your earliest convenience what will be your policy of distribution of your pictures for next season?

If at all possible, I would consider it a personal favor if you could come to Philadelphia and discuss the matter with me in person.

Sincerely yours,

Jules E. Mastbaum

A Vital Reply

Goldwyn Pictures Corporation

OFFICE OF THE PRESIDENT

NEW YORK
469 FIFTH AVENUE

June 3rd,
1 9 1 9.

Mr. Jules Mastbaum,
Stanley Company,
Philadelphia, Pa.

My dear Mr. Mastbaum:-

Regret that I cannot meet you in Philadelphia this week. I am held here concluding details of the very subject of which you write.

Frankly, as long ago as last December we saw this coming. We foresaw then the questions that you and hundreds of exhibitors are now asking. We knew that this fall would bring vast changes in the industry which no company wishing to hold leadership could afford to ignore. And we backed our belief by preparing half a year in advance.

Have therefore spent four of the past five months on the Coast cooperating with our production forces in the task of creating, far in advance of release, the powerful pictures needed to meet the new demands.

Since my return to New York, we have been going over the distributing proposition with a fine-tooth comb. Aided by the presence and advice of our branch managers, we are working out a sales and exploitation plan flexible enough to meet the manifold needs and conditions of the exhibitors of America.

Naturally, no exhibitor can make his bookings safely until he learns just what our policy is to be. We expect to issue a definite and concrete announcement the first week of July, and I shall then be very glad to run over to Philadelphia and go over the whole proposition personally with you.

Very cordially yours,

Samuel Goldwyn

Too Unreasonable to Get By As Legitimate Comedy. Star Miscast

Gladys Leslie in

"Too Many Crooks"

Vitagraph

DIRECTOR .....Ralph Ince
AUTHOR.....E. J. Rath
SCENARIO BY.....Edward J. Montagne
CAMERAMAN.....Jules Cronjager
AS A WHOLE.....Frothy, improbable affair for which little may be claimed except that it is unusual.
STORY.....Adaptation of story published in the All Story Magazine; concerns a house party of crooks.
DIRECTION.....Does all that need be asked with the material provided.
PHOTOGRAPHY ..... Sharp
LIGHTINGS.....Generally well judged
CAMERA WORK.....Ordinary
STAR.....Appears cute in the role of a baby vamp crook, but is not convincing.
SUPPORT.....Jean Paige is fully as prominent in the picture as the star; Huntley Gordon carries straight part satisfactorily.
EXTERIORS.....Mainly scenes on estate surrounding a mansion.
INTERIORS.....Up to the mark in the display of costly furnishings.
DETAIL.....Two of the crook characters suggest familiar slapstick comedy types; there are few apparent attempts to give the picture the illusion of reality.
CHARACTER OF STORY.....Childish fiction
LENGTH OF PRODUCTION.....4,300 feet

NOBODY is likely to hand this picture much. Most of it is too foolish even to be funny, and except for a few humorous sketches done in a broadly farcical vein there is little to enliven the five reels.

Gladys Leslie is a baby vamp crook, but no one would ever suspect it, save for the information imparted in subtitles. She's as pretty and cute as ever and a tough manner doesn't come naturally to the little Vitagraph actress. She looks as dainty as though she had just stepped out of her mother's limousine, but in reality, for the purpose of the story, she is a far-famed con woman, known to her associates as Boston Fanny.

There's nothing really the matter with Miss Leslie's performance except that she doesn't look the part and the words put into her mouth by a title writer versed in the lingo of the underworld seem a bit incongruous. Even in fiction of this type it is well to give a crook a few charactertistics of the class in order to put the portrayal over as genuine.

An audience that merely judged by appearances, without taking into consideration the names of the players, might be excused for concluding that Jean Paige had been given the leading role. She is seen as a young literary woman figuring in the romance with Huntley Gordon, the criminologist who arranges the house party of crooks in order that the would-be playwright may study subjects for her underworld drama at first hand.

Miss Leslie doesn't enter the action until the latter part of the first reel after the groundwork of the story has been laid in scenes between Jean and Huntley, who invites half a dozen or so notorious criminals to visit the girl's home, leading them to suppose that Jean and her father also are thieves and that they want to form a crook trust.

The absurdity of the situation is obvious. To begin with, any thief with enough shrewdness to steal a livelihood would know immediately that they were being fooled. The behavior of the hosts doesn't indicate at any time a familiarity with the underworld technique, nor is there anything to give a convincing explanation of Huntley Gordon's place in the gang's confidence. Then to cap the climax of improbabilities, Jean herself suspects Huntley of being a leader of the thieves and is happily surprised when a detective informs her that he is one of the country's greatest criminologists.

Considered merely as unreasonable farce, some amusing incidents may be found in the scenes showing the strange collection of thugs, ranging all the way from second-story men to pickpockets. They appropriate whatever they can lay their hands on, one of the biggest hauls being manoeuvered by Gladys and the pickpocket at a fashionable lawn fete.

While the baby vamp is surrounded by a circle of admiring men, her light-fingered accomplice steals watches and bank-rolls without interruption. Detectives arrive to investigate the thefts, but the gang rides away merrily in Jean's car, leaving the hostess with her criminologist lover.

In the cast are James Dent, Cecil Chichester, Anders Randolf, George O'Donnell, John T. Wade and others.

Go Easy With This and Play Up Worth While Short Stuff

Box Office Analysis for the Exhibitor

Unless you are looking for the lightest sort of comedy entertainment and figure that your crowd won't object to a lot of nonsense that is amusing only in spots, I wouldn't bother about "Too Many Crooks." It certainly isn't the sort of stuff to make a hit with folks that want convincing stories.

The title is good for a comedy, and in connection with the name of Gladys Leslie may draw business; but don't risk your reputation for fairness by promising much on behalf of the picture. It would be safer to pass it through quietly and take the opportunity to boost some of your short subjects if you can get hold of films that justify advertising.

In arranging your lobby display, it would be well to get pictures of all the members of the crook aggregation in their fantastic get-ups and to show them together under the line: "Here they are 'Too Many Crooks.' Come inside and see how you would like to entertain them at a house party." Under an individual portrait of the star you might run a line: "Gladys Leslie, alias Boston Fanny in 'Too Many Crooks.' "

I would state that the plot is an adaptation of a story which appeared in the All Story Magazine, also that it was directed by Ralph Ince, figuring that his name counts with picture fans.

Never Seems Real. Star Appears as South Sea Island Princess

Theda Bara in

"A Woman There Was"

Fox

DIRECTOR.....J. Gordon Edwards
AUTHOR .....Neje Hopkins
SCENARIO BY .....Adrian Johnson
CAMERAMAN .....John W. Boyle
AS A WHOLE.....Wild South Sea meller, artificial in the extreme and unconvincing in its presentation.
STORY.....Can't be taken seriously at any time; introduces a lot of heathen hokus pocus ceremonials.
DIRECTION.....Allows the players to emote all over the place.
PHOTOGRAPHY.....Varies from fair to poor, a few scenes out of focus.
LIGHTINGS ..... Ordinary
CAMERA WORK .....Mostly straight stuff
STAR.....Is anything but attractive as a South Sea island princess; some of her attempts at coyness are ludicrous; runs around with bare legs and a short grass skirt trying to vamp the missionary.
SUPPORT....William B. Davidson does well enough as the missionary; most of the others overact rather badly.
EXTERIORS.....Sea and beach scenes supply correct background for the action.
INTERIORS.....Usually look cheap
DETAIL.....A typhoon is adequately suggested when a high wind sweeps over the island wrecking flimsy structures and creating havoc among the natives.
CHARACTER OF STORY.....Keeps on the safe side of the moral line.
LENGTH OF PRODUCTION.....About 5,000 feet

RUDYARD KIPLING isn't going to get away with all the mean things he says about women in his poem, "The Vampire," without a comeback. No indeed, not if William Fox's celebrated little vamp knows it.

Theda has gone and written a set of verses, or at least she is credited with the authorship, and called them "A Woman There Was," the tenor of which is to show that "The moth is scorched in the candle's flame, and the woman it is who reaps the blame, even as you and I." Not content with the parody on the famous poem, which really is not half bad, Theda had to go and follow up the same theme with a picture that is nearly all bad.

A more nonsensical concoction than this South Sea island meller, containing a lot of bunk about wrathful heathen gods and high priests and the vengeance visited upon the islanders because too many pearls are taken out of the sea, could not well be devised. Most of it is old stuff, the kind of trash that fans were fed up on in the early days of photoplays and there is nothing fresh enough in the treatment to give it new life. From a production angle, about the only thing calling for favorable comment is the handling of the typhoon scenes when the flimsy buildings on the island are leveled by the wind.

Between Theda as a scantily clad heathen princess, and Theda as a society vamp sporting smart clothes, the latter is preferable. A good dressmaker does help and none exists among the Princess of Kolpee's retainers. In fact the poor princess never even looked into a mirror until the missionary hung a shaving glass in his bungalow.

But how she can love—so sudden and impetuous like. No sooner does she set eyes on the Reverend William B. Davidson, trudging through the sand with a heathen porter carrying his luggage, than she decides to marry him and not the pearl diver Pulke, who is trying to bribe the high priest into telling Theda's royal father that the gods have commanded the princess to become his bride.

The girl is quite a radical in her way. She defies the tribe conventions, declares that the temple ceremonials are all buncombe—a statement with which one is inclined to agree—and shows no bashfulness in her attempts to win the love of the missionary who refuses to take her seriously.

Theda breaks up his first service by throwing herself at his feet, grasping him around the knees and crying that he has no right to preach about brotherly love when he doesn't know what love is. The preacher is terribly cut up by the interruption.

Then comes the typhoon and the need for a living sacrifice to appease the god of the sea, angered at being deprived of so many pearls. The white man is selected, but Theda offers herself in his place. On learning that she has been fed to the waves, Davidson makes a gallant rescue; but the death of the princess is delayed only for a short time. In the end she is permitted to sacrifice herself that the life of the missionary may be spared.

Robert Elliott, Claude Payton and John Ardizoni are in the cast.

Only Good for Followers of Theda Bara. Circulate the Poem

Box Office Analysis for the Exhibitor

There is no need to emphasize what has been pointed out many times before, namely, that Theda Bara appeals only to a certain, definitely limited clientile and that it would be unwise for an exhibitor aiming to build up a reputation for showing first-class productions of a superior tone to bother with her pictures, except in rare instances. "A Woman There Was" marks no exception to the rule, despite the fact that the title suggests a famous line from Kipling's poem.

Granting that you are a Theda Bara exhibitor, catering to a lot of fans who are loyal to the Fox star, you don't need to worry about this not getting across. If I remember correctly, the picture which brought Miss Bara into prominence was called "A Fool There Was," a circumstance that you might mention, telling your patrons that Theda has come back with an answer to the Kipling poem.

The more sensational your advertising the better, in a case of this kind. Show stills of the star in her South Sea island regalia; show her trying to vamp the missionary; let it be understood that you have a sex story in which a woman goes through all the agonies and sacrifices of love, and for the sake of those who like to have sentiment handed out in big doses, you might even announce that Theda gives up her life on the altar of devotion.

As already mentioned, the verses with which the picture leads off are rather good and will carry a particular appeal to women. Under the title, "A Woman There Was," and crediting Theda Bara as the author, it would be a good idea to have them printed on a card and distributed among your patrons a few days before the showing of the picture.

We Have Seen A New Kind of Motion Picture

A picture that shows you instantly a new type of brain has entered the industry.

A picture that proves its superiorities thru its producer having the benefits of complete co-operation by the author of the story.

A picture full of heart; full of action; full of dynamics, *full of the thrills of living.*

The picture deserving of all the enthusiasm we are capable of expressing is the first of the.

Benjamin B. Hampton Productions
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay from the novel by

STEWART EDWARD WHITE

Directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

It makes you gasp; it makes you hold your breath in suspense; makes your nerves throb from excitement.

"The Westerners" quickly will be available for pre-release first run showings in the larger cities of the United States.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Screen Version of Wilde Drama a Flivver

"Lady Windemere's Fan"

Triangle

DIRECTOR .....Not credited
AUTHOR .....Oscar Wilde
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Poorly produced picture that robs Oscar Wilde's drama of most of its extenuating virtues; emphatically a flivver.
STORY.....Unintelligent adaptation of a stage drama that relied almost wholly on its spoken lines.
DIRECTION.....Aggravating in its absolute disregard of dramatic possibilities.
PHOTOGRAPHY ..... Very poor
LIGHTINGS.....Mostly harsh; sometimes flat to a degree.
CAMERA WORK..... Fair
STAR.....Some unknown dame goes through her part like a puppet.
SUPPORT.....About on a par with the lead; never impress.
EXTERIORS ..... Virtually none
INTERIORS .....Stagey for the most part
DETAIL....Wasn't given over-much care or thought; some titles carry Wilde's words at too great length.
CHARACTER OF STORY.....Drama of English society; eternal triangle type.
LENGTH OF PRODUCTION.....About 5,000 feet

THE screen presentation of Oscar Wilde's famous stage success, "Lady Windemere's Fan," is an emphatic flivver. As screen entertainment it ranks with some of the junkiest offerings of the year. The picture was produced in England and, from the looks of it, is not a very recent product.

Much of the success of "Lady Windemere's Fan" as a stage production was due to the cleverness and philosophy of Oscar Wilde's lines—his deftness at turning words to good use as indications of character, and his somewhat satirical treatment of high society in England. Shorn of most of its literary merit, directed by a nameless somebody who hasn't the slightest regard for dramatic possibilities, and acted by a bunch of pepless puppets, the play as presented on the screen is about as entertaining as a telephone directory.

Oscar Wilde was not essentially a writer of plots, but it's a safe bet he'd turn over in his grave if he could see what has been done to the dramatic material contained in "Lady Windemere's Fan," and also what transpires on the screen in the way of character delineation. The way the players go through their parts in this offering is almost like a rehearsal of a stock company, the members of which read their parts from scripts in their hands.

Situations that could have been made tense and dramatic are passed over without even scratching the surface—are taken as a matter of course and hurried through, with the result that on the silversheet one finds just a procession of incidents, all co-related to the whole, but none outstanding.

The picture is boresomely unconvincing and flat; those sub-titles quoting Wilde are sometimes too long, and require more time and thought for appreciation than is given by a mere perusal of them on the screen.

To make matters worse the production standard is low; the picture is inartistic, and falls far short of what movie audiences have come to demand and expect.

The eternal triangle forms the foundation for Wilde's plot—but with ramifications that aid its interest. The pictured version opens showing Mrs. Erlynne, a notorious woman, going over her early life, when she left her husband to go with a man who said he loved her. She fears her fate will befall her daughter, who is Lady Windermere, happily married to a wealthy Londoner, and the mother of his baby. Lady Windermere is given a fan by her husband on her birthday. Mrs. Erlynne goes to London and, after an interview with Lord Windermere, obtains money from him on her promise not to divulge to Lady Windermere the knowledge that she is the Lady's daughter.

Knowledge that her husband is giving another woman money brings estrangement between the Windermeres, and causes Lady Windermere to listen to a man who professes to love her. Lord Windermere is willing to sacrifice himself so that his wife may not learn her mother's identity. Those passages in which mother-love is fighting against itself in Mrs. Erlynne's heart are not very convincing.

Mrs. Erlynne goes to the Windermere reception, and learns that Lady Windermere decides to "elope" with the man who loves her. The latter goes to the man's apartment, followed by Mrs. Windermere. A group of men come to the apartment, both women hiding. Lady Windermere's fan is discovered on a chair, but Mrs. Erlynne reveals herself and says it was she who came alone to the apartment. This clears Lady Windermere who, through Mrs. Erlynne, has come to know the enormity of her proposed act. The Windermeres are re-united, and Mrs. Erlynne leaves to marry Tuppy, who has always loved her. The mother leaves without having divulged their relationship to her daughter.

Poor Enough To Be Passed Up Profitably

Box Office Analysis for the Exhibitor

Any audience that can appreciate Oscar Wilde will not be satisfied with this presentation of his work; any audience that cannot appreciate Oscar Wilde will be equally disappointed if this is offered them as photoplay entertainment. The former element must have intelligence to a fairly high degree, and to appeal to them things must be well done, which "Lady Windermere's Fan" is not. The latter want merely to be entertained, and the offering does not bring them what is generally accepted to be entertainment.

In a house catering exclusively to transients the fact that this is a pictured version of Oscar Wilde's famous play might bring in a few patrons, but it is doubtful if they would sit out the show unless they had no place to go and all day to get there. Exhibitors catering to regular patrons who have come to expect good pictures had better lay off this one, for its exhibition will certainly not gain him many friends. It's poor enough to be passed up profitably.

In the picture there is no star nor anything else to talk about except the fact that this is a visualization of Oscar Wilde's famous stage success—a play presented on the stage with such actresses as Margaret Anglin and others. But the play was a far, far different proposition than its visualization, and the best advice is "hands off."

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PRODUCTIONS
FOR
AMERICAN CINEMA
CORPORATION
220 W. 42nd ST.

Human Comedy-Drama Has Lots of Laughs

Mary MacLaren in

"THE WEAKER VESSEL"

Universal

DIRECTOR.....Paul Powell
AUTHOR.....Elmer Ellsworth
SCENARIO BY.....Elmer Ellsworth
CAMERAMEN.....A. Siegler and Allen Davey
AS A WHOLE.....Human and humorous comedy-drama that sugar-coats a big real-life fact in a thoroughly amusing manner.
STORY.....Subtly clever treatment opposing thesis that woman is a member of the "weaker sex."
DIRECTION.....Could hardly be improved in getting over every humorous and sometimes slightly satirical point.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Very fair
CAMERA WORK.....First rate
STAR.....Her usual appealing self; makes the most of opportunities.
SUPPORT.....Thurston Hall's excellent work gets every possible laugh; Johnnie Cooke and others also good.
EXTERIORS.....Not many required
INTERIORS.....Up to Universal standard
DETAIL.....Atmosphere carried throughout; directorial touches and "bits" are big features.
CHARACTER OF STORY.....Suitable for family consumption.
LENGTH OF PRODUCTION.....4,967 feet

A RATHER novel—and emphatically welcome—manner of presenting on the screen the question as to whether or not woman should be meekly submissive to man is given in "The Weaker Vessel." So cleverly, so subtly and so humorously has the idea been sugar-coated in the picture as to leave its impression in spite of the many laughs that one is given during the running of the piece. But the humor is not always broad and obvious; much of it results from appreciation of some of the picture's finer points.

Also there is a vein of satire underlying certain phases of the story that cannot fail to get a response because of its realness. The author has taken real characters for his story, and its basic humanness makes it all the more desirable. The story is a chapter from the life of a country girl who is a member of a family that is typical of many families in the smaller towns throughout the country, and the author has put the girl through experiences that fall to the lot of many of her kind—in their imagination, if not in their life.

The picture is bound to give an outlet to the minds of many women whose married life has been nothing more than a life of slavish service to the men they happened to marry, and the film carries in a sense the idea from which has grown the "feminist movement."

Laughs, and chances for many quiet, appreciative chuckles are numerous, many of which are put over by Thurston Hall, in the character of the one-time matinee idol. Hall does exceptionally good work.

Most of the success of the picture is due to the manner in which incidental bits of business are put over by director and players. The story material itself would never hold up to five reels, but there is so much good incident that the viewer is readily willing to forego story-action for what takes it place.

Mary MacLaren is seen as one of the five daughters of a none-too-successful man in a small country town. He is the head of the house in all that the term implies, and when Johnnie Cooke offers Mary marriage the father insists on the ceremony, despite the fact that Cooke already has buried two wives and the fact that Mary does not love him. At sight of her husband's real character, Mary flees from Johnnie, an unkissed bride. She gets a job as a waitress in a city restaurant, where she comes under the wing of another waitress, who is more wise than she to the ways of the world. They live together in an apartment (but how two waitresses can support such an apartment as is shown on the screen is not given anyone to know).

During her duties slinging hash Mary meets Thurston Hall, a former matinee idol who has come to idolize booze—when he has the price. However, Mary is interested in him and he in her. He tries to stay on the wagon for her sake, but falls off with a bang, keeping a two-o'clock afternoon engagement at two in the morning.

Mary's whereabouts are learned by Johnnie Cooke, who sneaks to her apartment. He insists on his rights as a husband, but when he gets fresh Mary starts to battle with him. Thurston, lit up like the tower of jewels, comes to the rescue of his fair lady. He crashes in the apartment door, but Johnnie is only too glad to get away from Mary. Johnnie leaves, threatening divorce. Mary sees that Thurston is drunk again, and gives him a final talking to. He reforms and later is the star of a successful play. He admits his success due to Mary, who is now Mrs. Thurston.

Should Go Over Fairly Well in Most Houses

Box Office Analysis for the Exhibitor

This is a subject that should go over equally well in a neighborhood house catering to family trade, and also in houses catering to transients. One crowd will see it in one light; the other crowd in another light, but both probably will be afforded entertainment enough to make them satisfied.

The title doesn't mean so very much in itself, so in advertising it might be well to go strong on the "weaker sex" stuff, telling your patrons that Mary MacLaren is to be seen in a comedy-drama based on the question as to whether or not women should submit to their husbands in all things.

This will be a welcome picture if you have been running heavy dramas and wild mellers for a while. There are lots of chances for good healthy laughs in the offering, which is one calculated to make most folks feel better for having seen it.

Mary MacLaren has been constantly adding to her list of followers, and the pulling power of her name should be taken advantage of—especially if other of her recent pictures have gone over well with your people.

Virginia Pearson

with

SHELDON LEWIS

in

Captain Houghton Townley's
Famous Novel

"The Bishop's Emeralds"

Screen Adaptation by Frank S. Beresford

Direction of

JOHN B. O'BRIEN

Trade Review Says:	*Wid's Says:*	*The News Says:*
What a "team" are Miss Pearson and Mr. Lewis! Here is finished screen work at its best.	Miss Pearson, acting with a sincerity that thoroughly conveys emotional feeling, is permitted to get full value out of the big moments of the picture.	There is a thoroughness about the workmanship of the production that augurs well for the future providing, of course, that sponsors are guided by the same artistic standards.

Pathe Distributors

Now in Preparation "Impossible Catherine"

VIRGINIA PEARSON PHOTOPLAYS, INC.

Story is Slight But Characterization Is True in Griffith Picture

D. W. Griffith Presents

"True Heart Susie"

Artcraft

DIRECTOR .....D. W. Griffith
AUTHOR .....Marion Fremont
CAMERAMAN .....G. W. Bitzer
AS A WHOLE.....Very slight plot forces the picture to depend almost entirely on characterization for interest and appeal.
STORY.....True in its treatment of the marriage theme; the climax bringing the death of the pleasure-loving wife seems forced.
DIRECTION.....Marked by the finely sympathetic touches to be expected in a Griffith production.
PHOTOGRAPHY.....Excellent; some of the pastoral scenes are works of art.
LIGHTINGS .....Soft and natural
CAMERA WORK.....Up to Bitzer's standard which is high, but once in a while there is a tendency to overdo the "soft focus" effect.
PLAYERS.....Lillian Gish gives touchingly expressive portrayal of the simple hearted country girl; Robert Harron scores as the minister; others are of secondary importance.
EXTERIORS.....Country locations that could not well be excelled.
INTERIORS.....In keeping with the story
DETAIL.....Always accurate in the costuming of village characters and in giving the situations the appearance of lifelikeness.
CHARACTER OF STORY.....Heart interest drama dealing with rural types; occasional interludes of natural comedy.
LENGTH OF PRODUCTION.....6,213 feet

FUNDAMENTALLY, Marion Fremont's story of "True Heart Susie" is excellent, because it is true and sincere and pertinent to modern life and character. That a small Indiana town happens to have been chosen as the locale and that the people portrayed are products of their environment does not necessarily localize the theme. In the city or the country the same thing is constantly happening—a man marries the wrong girl, while the right girl waits patiently with tears in her eyes and a breaking heart.

The trouble here is that there is not enough plot substance to balance properly a production of this length. At times the picture drags, not through any deficiencies on the part of the players, or any shortcomings in the direction, rather owing to a lack of variety in the action. The thinness of the plot makes necessary the too frequent repetition of scenes that in their meaning and expression of emotion are virtually the same. In more abbreviated form, "True Heart Susie" might easily have become a masterpiece of screen character fiction. At present it suggests an ideal short story expanded to novel length.

It is doubtful if there has been any photoplay giving a deeper and kindlier insight into the heart of a simple country girl, and most assuredly Lillian Gish presents the character of Susie with great appeal. Her philosophy of life is so simple and beautiful. She loves, and to her love means sacrifice and an abiding faith in the ultimate goodness of things.

Any of you who have seen Miss Gish in a role of this sort know how perfectly she imparts life and feeling to a screen figure, and then there is Bobby Harron, who with manlike egotism and self centered obtuseness accepts the devotion of the little girl who loves him. Also, with manlike folly, he is fascinated by the first silk-stockinged flirt that rolls her eyes at him. He actually fancies that she will make a satisfactory wife.

Even in their schooldays, when Bobby and Lillian were sweethearts, the girl was ready to help. At the outset there is a delightfully acted scene when the girl passes her classmate in a spelling match and then tries to make amends because Bobby's pride is hurt. And how happy she is when they carve their initials side by side in the bark of a tree.

The boy's ambition is to go to college, but his father is unable to send him. Keeping the sacrifice a secret and making it appear that the money has come from another source, Lillian accumulates the tuition fee, even at the sacrifice of the family cow. Bobby returns with a cute little mustache and an education. He becomes pastor of the village church and Lillian writes in her diary about their approaching marriage.

Clarine Seymour is the flashily dressed, painted and powdered young milliner who spoils her dream, although Bobby has assured her that men marry the simple kind. As a wife, Clarine is "just a trifle unfaithful" and anything but domestic. After a period of unhappiness, the flighty little fun-loving creature dies from a cold caught on one of her surreptitious escapades and the way is cleared for the union of the childhood sweethearts.

The conclusion is permissible from an audience viewpoint, granting the desirability of a happy ending, but artistically it does not ring quite true.

The cast includes Loyola O'Connor, Walter Higby, Kate Bruce and Raymond Cannon.

Name of Producer Is Enough to Assure Patronage

Box Office Analysis for the Exhibitor

As already mentioned, "True Heart Susie" is prolonged beyond the needs of the story material and may be criticised on that score, but that does not mean that the picture is seriously jeopardized as a box office success. Its commendable features, in the human treatment of an interesting theme and in the really fine characterization, are compensation enough. Nobody is going to leave your theater without feeling that the time has been well spent.

Effective exploitation in a case of this kind is comparatively simple. In many neighborhoods it is not necessary to do much more than announce a new production by D. W. Griffith to assure patronage. This never was truer than at the present time when the fame of the director's recent masterpiece, "Broken Blossoms" is being heralded throughout the country.

Use the name of Griffith in front of your theater and give it big type in all of your printed publicity. Then make as much as you can of the fact that both Lillian Gish and Robert Harron are in the cast. In this instance they are not billed as stars, but each has come to mean more to the public than many players who are boosted as a picture's chief asset. If you played "A Romance of Happy Valley" you may judge pretty accurately the tone of this production and the style of characterization offered by the leading players.

Catchlines: "Does it pay for a girl to be simple and true? The little country maid in 'True Heart Susie' thought so—but—see D. W. Griffith's appealing story of a plain girl." Another one: "What wins a husband and what holds him? See how these questions are answered in D. W. Griffith's 'True Heart Susie'."

Yvette Discovers That "The Masked Lady Of The Moulin Rouge" Is Her Own Mother!

ANITA STEWART

in

"THE PAINTED WORLD"

is a picture that you should see

A Crashing Drama
of Theatrical Life

By JACQUES FUTRELLE

BACK OF THE STAGE—

the painted smile of the clown hides many a line of work and worry—the dazzling jacket of the burlesque queen hides, perhaps, a broken heart.

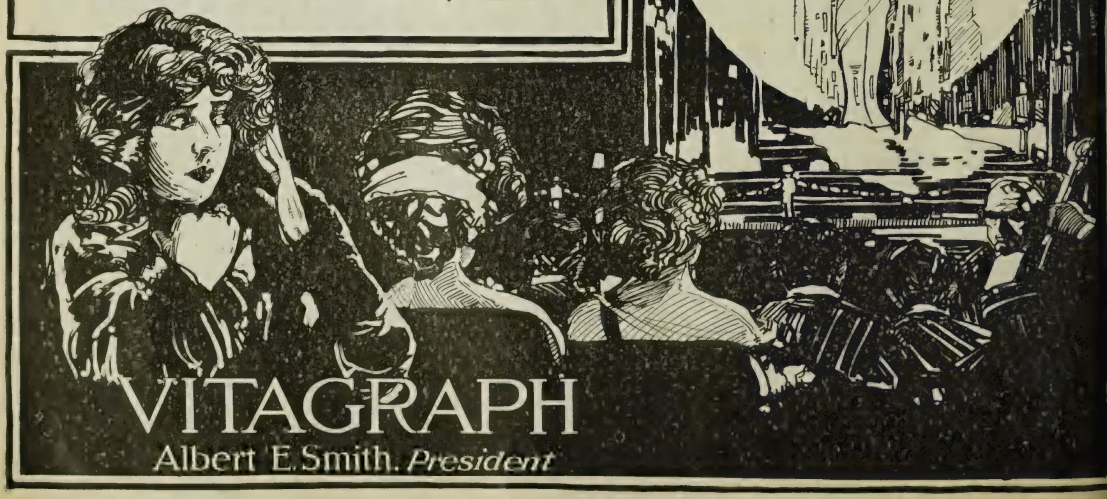
The mother of Yvette wanted to keep her from entering the gates of this "painted world."

Did she succeed?

A Big Human-Heart Drama.

Directed by

RALPH INCE



Story of Rugged Woodsmen Gives Star Characteristic Role

Mitchell Lewis in

"JACQUES OF THE SILVER NORTH"

Select

DIRECTOR.....Norval MacGregor
AUTHORS,
Robert North Bradbury and Frank Howard Clark
SCENARIO BY.....Robert North Bradbury and Frank Howard Clark
CAMERAMAN .....Robert L. Carson
AS A WHOLE.....Drama of the northwest is forcefully presented; locations an important factor in giving the picture atmosphere.
STORY.....Conveniently arranged at times, but has enough plot substance to account for a number of impressive situations.
DIRECTION.....Brings out the possibilities of the action to the full and handles star to the best advantage.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....A number of artistic effects
CAMERA WORK.....Some attractive long shots of mountain country in winter; good all through
STAR.....Has the type of character which he is in the habit of portraying; takes a dominant place in the story.
SUPPORT.....Fritzi Brunette a pleasing heroine; Murdock MacQuarrie and others give the star adequate assistance.
EXTERIORS.....Snow scenes very fine; altogether one of the production's big assets.
INTERIORS.....The usual thing for a story of the Northwoods.
DETAIL.....Calculated to make the characters and incidents appear real; types of woodsmen accurately drawn.
CHARACTER OF STORY.... ....Nothing to offend
LENGTH OF PRODUCTION.....5,760 feet

AS the self-sacrificing hero of this story of the Northwest woods, Mitchell Lewis supplies a virile and sympathetic character portrayal. There is less brutality and more human appeal in "Jacques of the Silver North" than has been found in some of the star's recent offerings; but here, as in the past, much of the interest of the production depends upon the faithful depiction of primitive men in a wild country.

The mountain scenes, in both winter and summer, are frequently superbly picturesque and the full beauty of the locations has been reproduced through the best sort of photography. The cameraman showed good judgment in the selection of angles for long shots, lightings are helpful in giving the scenes atmosphere and every now and again there is some striking tone effect that gives the film the quality of an art composition.

There is little danger of over estimating the importance of the scenic investiture in a production of this type, for it helps materially in placing an audience in the mood of the drama. Director MacGregor made the most of the possibilities in this respect.

Mitchell Lewis is not, of course, the conventional hero. The qualities of personality that justify his stellar prominence—ruggedness, force and an ability to indicate the gentleness of a strong man in dealing with the weak—demand a certain type of story of which "Jacques of the Silver North" is a very fair example. Lewis is permitted to render a great service for the woman he loves; then, with calm resignation, to pass out of her life that she may live undisturbed with the man she has chosen for a partner.

In giving an idea of the character of Jacques, a Canuck trapper, a sub-title states that he combines the gentleness of a baby and the ferocity of a wolf. All his tenderness is lavished on Fritzi Brunette, a Northwoods girl who trusts him implicitly. A fugitive, on the point of being captured by the mounted police, seeks refuge in Fritzi's room. She hides him in a secret compartment under the floor until there is a chance for him to make a get-away, and Lewis, because of his devotion to the girl, assists in shielding the stranger.

Soon after this, the plot takes a turn that is none too plausible. While on a hunting expedition, Fritzi, having left Mitch to follow a separate trail, loses her way and enters a rough dance hall where the proprietor, Murdock MacQuarrie, mistakes her for a dancer he is expecting. Subjected to insults which promise to become yet more unbearable, the girl appeals for some real man to protect her.

C. A. Van Auker, the fugitive she had aided, happens to be present. Remembering Fritzi's kindness, he comes to her rescue, announcing that she is his girl and that they are going to be married. They go through with the ceremony, then separate with the understanding that Van Auker will have the marriage annulled.

After a time he changes his mind, visits Fritzi's father to claim his bride and the argument ends with a fight in which the old man is killed. The only clue left by the murderer is a button torn from his coat. Mitch and Fritzi set out to find the owner of the button, visiting the dance hall where the girl impersonates a dancer. Van Auker kidnaps her and heads for his mountain cabin, followed by Mitch. This chase, with dog teams struggling through deep snow, provides one of the best parts of the picture. Eventually, the husband is killed by wolves, and the way is open for Fritzi to marry a youth with whom she has fallen in love.

The cast includes Edward Hearne, James Gordon, James McDowell and Fred Mack.

The Sort of Scenes that Folks Like to Look at On a Hot Day

Box Office Analysis for the Exhibitor

Winter pictures, containing a lot of snow stuff are generally conceded to be appropriate for summer entertainment. "Jacques of the Silver North" most assuredly comes under this head. If you are in the habit of making a fuss about your theater being a cool place to spend a hot day, you can contribute to the impression you are trying to create by showing a bunch of stills of the snow scenes in this production.

Under the words: "The coolest place in town," you might run a line inviting folks to come inside and take a trip to the Northwoods with Mitchell Lewis. Or in large type "KEEP COOL! You won't need a fan if you visit the Blank Theater and go through a blizzard with Mitchell Lewis in 'Jacques of the Silver North'." Providing you go in for lobby decorations it would be possible to rig up a tent with some winter effects, placing a fake thermometer pointing to the zero mark in a conspicuous position.

In connection with the story use catchlines referring to Platonic love. Ask, for instance: "What is your definition of Platonic love? See what this purest of emotions means to Mitchell Lewis in 'Jacques of the Silver North'." Or: "Is Platonic love a myth or a fact? Don't try to answer the question until you have seen Mitchell Lewis in 'Jacques of the Silver North'."

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And a Notable Supporting Cast

Directed By

HARRY REVIER

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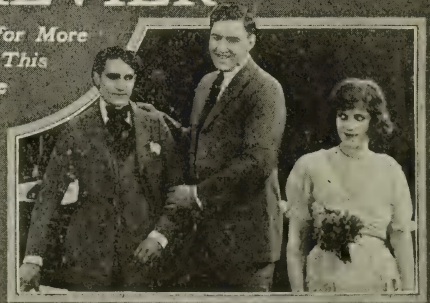

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New York

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E. Lanning Masters, *Special Representative*

Suite 932
208 S. LaSalle Street
Chicago

Situations and Characters Too For ced to Seem Real. Star at Disadvantage

Evelyn Greeley in

"PHIL-FOR-SHORT"

World

DIRECTOR .....Oscar Apfel
AUTHORS.....Clara S. Beranger and Forest Halsey
SCENARIO BY..Clara S. Beranger and Forest Halsey
CAMERAMAN ..... Max Schneider
AS A WHOLE.....Obvious and artificial with the audience about two jumps ahead of the action most of the way.
STORY.....Conventional in the extreme; at times it seems almost childish.
DIRECTION.....Doesn't help much in making the action appear human.
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Conventonal
CAMERA WORK .....Ordinary
STAR.....Pleasing when she is seen in women's apparel, but looks out of place when impersonating a boy.
SUPPORT.....Hugh Thompson rather stiff and unconvincing as a young Greek professor; John Adrizani gives exaggerated portrayal of violinist whose specialty is love making.
EXTERIORS.....A number of pretty scenes
INTERIORS.....Satisfactory, except in the setting for a college classroom, which looks more like a small country "prep" school.
DETAIL.....Many of the titles are likely to get a laugh even when humor is not intended; the production is without distinguishing points.
CHARACTER OF STORY.....Harmless
LENGTH OF PRODUCTION.....5,742 feet

IT is too bad that Evelyn Greeley, now that she is going it alone as a World star, instead of in harness with Carlyle Blackwell, did not lead off with a stronger picture than "Phil-For-Short." Miss Greeley has a pleasing personality and is a sufficiently accomplished actress, given the right sort of a role, but only occasionally does she have an opportunity to appear at her best in this unconvincing story.

Merely from the viewpoint of satisfying fans who are content if their screen favorites look attractive in becoming gowns, it was rather unwise to require Miss Greeley to disguise herself as a boy. With the substitution of a youth's apparel for frilly frocks, most of her attractiveness vanishes and there is nothing in her characterization of the make-believe boy to justify it on artistic grounds.

As a story, "Phil-For-Short" runs along on a dead level of mediocrity with a few pleasing scenes, a good bit of forced sentiment, some humor of the most obvious sort, but nothing to give it real life, even when they reach the long-delayed climax, showing how Evelyn wins the love of the cold-blooded professor who for many weeks has been oh, so distant,—the married, yet unmarried kind.

Some of the sub-titles harm rather than help the action. The characters are made to express such sophomoric views on love, life, marriage and more particularly on women. The young Greek scholar, Hugh Thompson, is in about the frame of mind of a high school boy after he has been turned down by his best girl. He goes off to sulk in quietude, and read "Sapho" under the shade of the trees surrounding the freshwater college in the west. Here he secures a Greek professorship, leaving his faithless sweetheart and his aristocratic family in Boston.

Then along comes Evelyn. She has had a very trying experience, indeed. Her father, also an eminent Greek scholar, died, casting her upon the mercies of a narrow-minded set of villagers, who cramp her life frightfully. Finally she decides to run away with the aged gardener.

This is where Evelyn dons knickerbockers and takes to the open road. She prances merrily into the sylvan seclusion selected by the woman-hating professor for his reading of "Sapho," passes herself off as a boy—though nobody else would believe it—and a little later, returning to skirts, gets a job as assistant instructor of Greek with a desk right next to Hugh's.

The president of the college catches the professor chasing his assistant around the desks of the class room in an effort to kiss her, because she has angered him. Shouldering his disgrace manfully, Hugh resigns and goes to his bungalow in the woods to write essays. Evelyn follows, once more in knickerbockers, and steals his eyeglasses to prevent any chance of recognition.

Found under compromising circumstances the following morning, the pair are married and the professor takes his bride to Boston, where she is introduced to the family. He still insists, however, that she shall be a wife in name only. Evelyn concludes that if she makes him mad enough he will love her, therefore she pretends to have an affair with a philandering musician. Hugh works himself into a towering rage which turns to love in time for the fade-out.

Pass It By If You Can. Has Little To Attract Fans

Box Office Analysis for the Exhibitor

You will have to work hard to put this across even as a routine program offering. If you have any choice in the matter, my advice would be to pass it by in favor of something more likely to please. Evelyn Greeley, no doubt, deserves stardom as much as many young actresses who have been elevated to an exalted place on the screen; but in advancing a new player it is especially desirable that the initial pictures should be sound attractions.

Another time, Miss Greeley may draw a better story, in which case fans won't question the prominence she is given. At present, folks who have followed World pictures regularly probably connect her name with that of Carlyle Blackwell, but of course, it is not necessary to mention his absence from the cast. There is no male player worth playing up as a drawing asset, so, if you use "Phil-For-Short," there is little to do but concentrate on the star and trust to luck.

In making your public acquainted with a personality that has achieved a new prominence it is well to use individual portraits liberally in your lobby and, providing you have space in your program, it would be wise to print a biographical sketch with some human interest details, tracing the rise of the actress to fame.

For catchlines try: "How did you win your husband's love? Perhaps you will agree that Evelyn Greeley had the right idea in 'Phil-For-Short'." Or: "Can a woman-hater be converted into a good husband? See how Evelyn Greeley turns the trick in 'Phil-For-Short,' a World picture of comedy and romance."

Short Stuff

A number of months ago I commented at some length on the first of the Pathe releases of the "eight times slower than normal" pictures. It showed baseball players in action, first as they appear to the eye in a regular game, then as they appear when their movements are made slow by means of a novel photographing process.

This film went over big, because it was something different, also because it gave fans a chance to see ball players as they had never been seen before. Since then, Pathe has issued a number of other films in the series, dealing with various forms of sport—tennis, diving, pole-vaulting, jumping, all of which allow an audience to study the form acquired by experts in becoming proficient.

The current issue of the Pathe Review, No. 11, contains a particularly interesting illustration of trick ice skating, showing just the position of the skater's body and limbs when he is performing difficult stunts.

If by any chance these films have not come to your attention, and you are looking for short stuff that is out of the ordinary rut, I certainly would get in touch with the Pathe exchange and arrange to run the series at weekly intervals. The subjects are both instructive and interesting and some of them have a comedy value as well.

* * *

Capitol Comedies for June issue are "In a Pinch," starring Mr. and Mrs. Carter De Haven, June 1; "A Wonderful Night," starring "Smiling Bill" Parsons, June 15, and "Their Day of Rest," another De Haven picture, June 29. All are released in two reels.

"In a Pinch" is a humorous newlywed episode without any pretense at an elaborate plot. Mr. and Mrs. De Haven are in the first flush of honeymoon lovemaking when Carter stops kissing his bride long enough to recall some of his sweethearts of the not very distant past. Mrs. De Haven finds a picture of one of these former loves in his coat pocket, which is cause enough for the outbreak of their first quarrel.

This is only the beginning of the trouble in store for the young husband. A blackmailing little vamp has an incriminating telegram from him in her possession and she makes use of it in giving Carter an unpleasant afternoon. The picture is brightly acted and contains clean humor.

"Smiling Bill" Parsons had a first rate comedy plot to work with in "A Wonderful Night." It is a clever treatment of the husband and wife situation, the husband seeking fresh excuses to account for his being away from home evenings. He has been unusually successful in not arousing the suspicion of his trusting wife, but he feels that he needs something new.

He announces that business calls him to San Francisco and that he is going by boat. His dilemma is acute when his wife escorts him to the boat and sees him off. There is nothing to do but grab a life preserver and swim ashore in order to keep his "date," which happens to be with his wife's mother, although, of course, he is unaware of the relationship. Complications come thick and fast in the last reel.

The De Haven newlyweds again figure in "Their Day of Rest," a domestic comedy that realizes its most laugh-provoking moments in scenes dealing with the efforts of the two young people to prepare a dinner for three bachelors. Naturally, the meal is a dismal failure and for a comedy climax the hosts and their guests meet at a lunchroom where they proceed to devour pancakes.

* * *

"The Girl of Hell's Agony" is the title of the first two-reeler featuring Texas Guinan offered state rights buyers by Frohman Amusement. According to announcement these two-reel subjects are to be released one every two weeks.

The first subject is a wild and woolly Western meller of the type that used to make such a hit in the nickel houses—and which still is welcomed in the cheaper houses. John Colton wrote the story, which was scenarioized by Archer McMakin. Cliff Smith is the director. Miss Guinan is seen as the straight-shootin' daughter of the West whose word becomes law in her dead father's saloon—"Hell's Agony." Tex is sure bad medicine for anybody to get fresh with, which is emphatically learned by George Chesbro, as the unscrupulous head of the vigilantes. Jack Richardson is the hero, and after a series of wild meller happenings, Tex saves George by her marksmanship. There are a couple of fights, some hard riding, and the other usual "western" touches in the film.

* * *

Morris Kashin and Jack Cohn promise a novelty in their Screen Letter Box, which invites fans to ask questions about the movies and have them answered on the screen. According to announcement these subjects will be made to carry a local flavor wherever shown. If the popularity of the query columns in the fan magazines is any indication of such a novelty's worth, this short feature ought to go over quite well. None of the films are as yet ready to be shown.

Sensational Meller is Average Program Offering

Harry T. Morey in

"Beauty Proof"

Vitagraph

DIRECTOR ..... Paul Scardon
AUTHOR ..... James Oliver Curwood
SCENARIO BY ..... Edward J. Montagne
CAMERAMAN ..... Frank Stewart
AS A WHOLE..... Average program meller with lots of gun-play and snow stuff.
STORY..... Of the sort found between paper covers of nickel novels; Northwest Mounted Police fiction.
DIRECTION..... The usual handling of this type of screen yarn.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Nothing special
CAMERA WORK ..... Ordinary
STAR..... Capably cast as Northwest Mounted Policeman.
SUPPORT..... Betty Blythe has chief supporting role; others also adequate.
EXTERIORS..... All snow stuff
INTERIORS..... Not so much
DETAIL..... Nothing worth special remark
CHARACTER OF STORY..... Sensational; lots of shooting in the-villain-still-pursued-her style.
LENGTH OF PRODUCTION..... 4,183 feet

STRAIGHT fiction of the sort found between the red-inked covers of those nickel novels hid from our mothers is brought to the screen in "Beauty-Proof." It is a highly-seasoned, sensational meller of the sort that always has been liked by a certain percentage of fans, but which the more intelligent look on tolerantly.

Everything else is played down to plot action, which is swift if not always convincing. Of course, in this type of photoplay, anything can happen as long as it speeds things along. There is lots of shooting, lots of hate, some mystery and some of the "I'll-get-you-yet-girl" stuff on the part of the villain. This one sure is a wicked willun. He's a home-breaking, lyin', sneaking son-of-a-gun—and if you don't believe it ask the Royal Northwest Mounted Policeman who met up with him.

Some improbabilities can be overlooked in a picture of this type; but when a fellow who has been shot only a short while before begins to run around and help rescue people it's time to holler. Harry gets a few good cracks on the bean, too, but they do not feaze him much. Much of the story is told in subtitles—but there's enough story to go 'round without worrying about that.

Harry Morey has more chance for action than acting in this offering, of which he takes advantage. Others appearing on the screen are Betty Blythe, George Majeroni, Denton Vane and Robert Gaillard.

Harry is sent to a camp in the Northern wilderness to get a man for attempted murder. He is called "beauty-proof" because of his disbelief in women, and is warned against his prey's sister. The girl lures him into a trap and he is placed in a box and brought to the cabin of a construction foreman, whom the girl's brother tried to kill. Overheard by Harry, the girl tells the foreman that it was because of the foreman's desire for her that her brother tried to kill him. The willun takes another drink and tackles the girl. She shoots him, just as Harry manages to escape from his coffin-like prison. Harry decides that as an officer of the law he must arrest the girl. He recognizes the foreman as the man who wrecked his home some years ago, and bawls the girl out for having cheated him. However, the willun is not dead. Harry does his best to save the willun's life so that when he gets well Harry can kill him.

The willun gets well, but the brother and the girl are acquitted. The indignant townsfolk plan to lynch the willun, but Harry puts him on a dog sled and starts for another town. During the course of the trip the sneaky willun hits Harry on the head as Harry is giving him a drink. Harry staggers back to headquarters and again starts after the willun.

Meanwhile the foreman has overtaken the brother and the girl in a deserted cabin. He shoots the brother and drags him outside, forcing the girl into his sled. Harry comes along and the brother shows signs of life. They both go after the foreman. When the chase becomes warm the foreman throws the girl out of his sled. But Harry is on his trail. They begin a revolver duel and the willun apparently runs out of ammunition. At Harry's mercy, the foreman recalls Harry's promise to give him a man's chance. He plays a dirty trick on Harry, but in the end slides off the edge of a cliff. Harry and the girl decide to go back to town together for always.

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Will Do Best Business in Cheaper Houses

Box Office Analysis for the Exhibitor

Harry T. Morey in

"Beauty Proof"

Vitagraph

This one will furnish entertainment mostly to patrons of the cheaper neighborhood houses—the sort of audiences that always go wild when the hero puts one over on the willun and rescues the girl. In that class it is a good picture; but it would not get over very well in a downtown house or other theaters catering to a more intelligent class.

It is a meller of the sensational sort that many of the smaller houses do their best business with.

Now that the warm weather is coming on the great amount of snow scenes in the offering ought to help put it over. The story is essentially of the outdoors in the great Northwest, and when the thermometer is sizzling outside patrons may be attracted by knowing they are going to see Winter scenes.

James Oliver Curwood is a well-known writer, and using his name as well as Harry Morey's in the advertising should aid materially.

"Beauty-Proof" is a title that might also be used in the advertising. It has a certain value in itself, and judicious use of catchlines playing upon it could be used. Suggestions are: "Up in the wild Northwest they called him 'beauty-proof.' Was he?'" "He didn't believe in women, so he sought solace in the active life of a Northwest Mounted Policeman." "He was 'beauty-proof' until he found the beauty that lies under the skin. See Harry T. Morey in James Oliver Curwood's sensational story of the Northwest Mounted Police."

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I must have freedom, don't you see?"

II

To faithful Pim who loved his wife
It was the jolt of his young life.
He was completely at a loss
To find a reason for divorce.

III

Beds and pictures, tables and chairs!
And all the furniture up the stairs
Pim turned about and inside-out.
Precedents he had to rout.

IV

But "Blessings brighten in their flight."
As soon as Pim was out of sight
His wife she wished for his return.
Oh! Fickle woman—how she did yearn!

V

Poor hubby; habits had to break. But then his fortune he did make.
He became a chap of great renown.

See

TAYLOR HOLMES

IN

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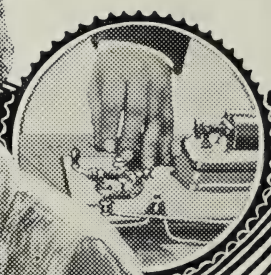

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News of the Week in Headlines

Monday

Grossmith Film Corp. making comedies with Lawrence Goldsmith as star.
Hobart Henley starts first independent picture.
Allens get control of Canadian field.

Tuesday

Louis B. Mayer forms five million dollar concern in Los Angeles.
Marshall Neilan to build studio.
Dinner to Charles Pathe. To return to France.

Wednesday

Board of Aldermen turn down bill which would make Commissioner Gilchrist censor of all pictures shown in New York.
George D. Baker signs with International to direct for Cosmopolitan Prod.
Klever Pictures, Inc., sue Famous Players-Lasky for $100,000.

Thursday

Arthur James leaves Metro to join Fox.
Church film ready for Methodist Centenary at Columbus, Ohio.
Several syndicates reported to be after Mutual's Lone Star Chaplin series which are to be withdrawn from the market June 26.
V. P. Whittaker now eastern representative for Select.
Jess Willard film sold to Frank Hall for Independent Sales Release.

Friday

Robert E. Simon, real estate operator, back of project to build theater near Putnam Bldg. on Broadway.
Famous Players form educational and industrial department. Nathan H. Friend general manager.
Arthur S. Kane forms Realart Pictures Corp.

Saturday

William A. Brady returns from abroad.
J. A. Quinn plans organization for co-operation in industry.
Carlyle Blackwell to produce independently.
Wm. S. Hart probably to produce independently.
Elsie Janis a Selznick star.

Sunday

Famous Players plans for next season announced.

Expert Development Lends Genuine Interest to Spy Meller

"The Man Who Stayed at Home"

Metro

DIRECTOR .....Herbert Blache
SUPERVISED BY.....Maxwell Karger
AUTHORS..Lechmore Worrall and J. E. Harold Terry
SCENARIO BY .....June Mathis
CAMERAMAN .....Eugene Gaudio
AS A WHOLE.....Spy meller with unexpected twists that keep the spectator guessing, ably presented all through.
STORY.....Adaptation of stage play
DIRECTION.....Holds the action to a tense mood and makes the situations seem reasonable.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Well judged
CAMERA WORK .....Gives enough variety to scenes, shots on submarine excellent.
PLAYERS.....King Baggot, Claire Whitney and Lilie Leslie stand out as most conspicuous players in a large and carefully selected cast.
EXTERIORS.....A number of water scenes; others represent grounds surrounding hotel at Old Point Comfort.
INTERIORS.....Superior to the usual studio work
DETAIL.....Reveals painstaking direction
CHARACTER OF STORY.....Secret service man, suspected of being a slacker, is revealed as a hero.
LENGTH OF PRODUCTION.....6,500 feet

THE action of this story is laid in August, 1918, yet, so rapidly have events moved, and so quickly has the public viewpoint changed in the transition from war to peace, that it seems like a picture of a much earlier period.

As a basis for a contemporaneous photoplay, the slacker, whether real or misjudged, is virtually passe, for he no longer exists as a social factor. Likewise, the German spy system and its checkmate in the United States Secret Service, are things of record rather than of immediate concern, such as they were at the time this work was written and presented as a stage play.

The picture is under the handicap of being out of date, a sort of a tag-end follow-up of a plethora of spy melodramas, therefore it must stand on its own worth without profiting by interest in affairs of the moment.

Altogether, "The Man Who Stayed at Home" is put to a test that it would not have undergone a year ago and it still comes through as a distinctly interesting production, because it is adroitly constructed to maintain suspense and uncertainty and because it is competently acted. Here is an instance where the story —meaning also the treatment—wins out on its merits.

Sometimes a seemingly secondary factor may have a vital bearing on the total result and where it is utilized to the full so much the better. In a spy drama of this description it is important that the audience be kept in doubt about something, for it is known beyond question that the German agents are going to be frustrated by the patriotic though misjudged secret service man in the person of King Baggot.

Just how his victory is going to be won against difficult odds is one point of interest, to be sure, but along in the fourth reel, where almost every picture is apt to need a boost, it is helpful to find an unsuspected element of uncertainty in the character of the secret service woman sent to Old Point Comfort to assist Baggot in rounding up a nest of German spies, one of whom has a position of trust with the United States Government.

The gist of the plot is that plans of the American coast fortifications are to be delivered to the enemy. The woman (Lelie Leslie) has them in her possession and to all appearances has double-crossed Baggot that she may play into the hands of the German agents. Not until the concluding scenes is it revealed that she has only seemingly allied herself with the Fatherland emissaries in order to fulfill her patriotic mission.

The picture contains a number of exciting incidents in which U-boats, wireless apparatus and other war paraphernalia figure, also there is a sympathetic and romantic element in the character of the "man who stayed at home," giving the most valuable sort of service to the cause, yet unable to explain his activities and therefore dubbed a slacker and even a traitor by his fiance and her father.

Besides those already mentioned, the cast includes Robert Whittier, Alexandre Herbert, Frank Fisher Bennett, Ricca Allen and others.

Go Easy on War Angle. Story Will Satisfy Fans

Box Office Analysis for the Exhibitor

There is no denying the fact that the public has been fed up on war and spy dramas. Producers for both the stage and screen seem to be pretty much in accord on this point, and there is further support for the belief in the policy of magazines that, with only rare exceptions, have ceased publishing stories dealing with the world conflict.

People want a chance to gain a perspective that they may see events in a truer light, so in the meantime it probably would not get you much to make a big fuss about having another spy film. As I have said already, this production strikes me as being good enough to win out on its merits, but your problem is to get folks into the theater and you can't do so by using the line of stuff that was effective a year ago.

Slide over the character of the story with a few generalizations, making as much as possible out of its being an adaptation of a successful stage play. "The Man Who Stayed at Home" is a rather catchy title that becomes more valuable on account of the publicity it has received in connection with the original production.

Among the players, you have at least two good names to work with, King Baggot and Claire Whitney. Baggot has not appeared on the screen much of late, but he ranks high among the old stand-bys who are known to every regular fan. Although Miss Whitney is not a star, her presence in a picture means something.

Treatment of Character Sincere, But Dragginess Evident

Alice Joyce in

"The Spark Divine"

Vitagraph

DIRECTOR.....Tom Terriss
AUTHOR.....Alicia Ramsay
SCENARIO BY .....George Porter
CAMERAMAN.....Joe Schelderfer
AS A WHOLE.....Sincerely presented characterization drama whose limitations sometimes cause dragginess; big theme involved.
STORY.....Generally rings true, but sometimes strikes false note; is more character study than plot.
DIRECTION.....Intelligent handling of sometimes difficult plot material; keeps players restrained.
PHOTOGRAPHY.....Very good
LIGHTINGS.....Some few quite good effects
CAMERA WORK.....Good
STAR.....Has difficult role, but always meets the needs without "acting."
SUPPORT.....William Carleton, Jr., gives star capable aid; others also satisfactory.
EXTERIORS.....Very few; all good
INTERIORS.....Thoroughly in keeping with wealthy home atmosphere.
DETAIL.....Minor points scored effectively; titles good.
CHARACTER OF STORY.....Harmless; best appreciated by grown-ups.
LENGTH OF PRODUCTION.....4,389 feet

THE many folks who believe that wealth is happiness will be given much food for thought by viewing "The Spark Divine," for an argument against that false belief is presented with moderate force in the picture. The film is a sincerely presented character study for the most part, but its limitations result in a dragginess that is evident throughout most of the footage.

Director Terriss has handled his material intelligently, but it is extremely difficult to prevent slowness of presentation in five reels with such thin plot material—with but two leading characters and only one line of action. The result is that the two leads are too much "on and off," and that titles too often are relied on to do the story work.

However, Miss Joyce's delineation of the character of the girl with the icy heart is a clever and convincing piece of work, and she is ably seconded by William Carlton, Jr.

The theme brought to the screen is a fairly big one, and should be productive of some thought on the part of those who see its working out on the silversheet through the medium of Alicia Ramsey's story.

Generally the story rings true, but once in a while a false note is struck. One can believe in the utter coldness of a woman who has been given sufficient reason to turn her heart against everything, but it is stretching that iciness too far when one is asked to believe that she, after giving birth to the child of the man she married and is shown the baby, asks: "Is it necessary for me to touch it?" Mother-instinct is too deep for that. It is a known fact that humans are the only animals who ever desert their young, but it is scarcely believable that any mother would not want even to touch the child of her flesh.

Nevertheless, that incident might be overlooked in view of the fact that later in the course of the story it is that mother-instinct—"the spark divine"—that finally kindles the flame of an emotional depth that has been smothered in early life by newly-rich parents.

In a sense "The Spark Divine" is happiness propaganda. The film shows how sudden wealth leads the parents of a naturally sweet and sentimental child to crush the little one's finer instincts, and make of her a beautiful and cultured creature, but cold and calculating. Grown to womanhood, the girl, Alice Joyce, becomes a beautiful and accomplished creature with a heart of ice. She becomes known in society as the girl who challenges any man to arouse sentiment in her.

When bankruptcy threatens, Alice's parents believe that their only salvation is her marriage to a millionaire. William Carlton, Jr., is the man they select. Carlton believes he sees the woman beneath the shell in Alice, and when she coldly tells him that she will marry him only for his wealth he agrees on the condition that she "will be a wife—and mother." Alice keeps her part of the marital agreement, but apparently cares nothing for her own child. Gradually the spark of mother-love brightens, and Alice is ashamed of her show of sentiment. But when the baby is kidnapped she is fraught with the fears that only a mother can know. Time softens her until she shows the real woman in her. It is then that her baby is brought to her, the kidnapping having been a "frame" on the part of Carlton.

Included in the cast are Eulalie Jensen, Frank Norcross and Mary Carr.

Serious Stuff Lacking Action. Fans May Not Kick

Box Office Analysis for the Exhibitor

If your folks like serious stuff sincerely treated this offering ought to please them. But if they demand lots of plot action, or any other kind of action excepting straight character delineation they won't find it here. However, I believe most fans will not kick after seeing the picture.

The film is one that will probably make the women talk a bit, and it is of chief interest to those of the gentler sex. If your audience is composed largely of children, or if your patrons are in that class that cannot appreciate "deep stuff" the film will not satisfy them.

The production is a fairly strong program offering, but if you ran Alice Joyce in "The Third Degree" be careful what you tell your people about this one. While it is a good enough picture, it is by no means a "Third Degree." However, you can perhaps get a little more cash with this one by mentioning it as Alice Joyce's latest offering.

In your advertising go strong on the "wealth don't make happiness" idea. That always has been a favorite topic in the minds of most of us, and fans who see the picture will agree with its teachings. Catchlines suggested: "If you thing that money can buy happiness see Alice Joyce in 'The Spark Divine.'" "A story of a beautiful girl whose icy heart was melted by woman's greatest ambition—motherhood." "The story of a woman who loved her baby less than as a girl she loved her rag doll."

THE STRAND—NEW YORK
66 Days in U. B. O. Theatres
WM. FOX CIRCUIT—45 DAYS
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J. Parker Read Jr.'s

luxurious special production

LOUISE GLAUM

in

SAHARA

By C. Gardner Sullivan *Personally Supervised by Allan Dwan*

is *the greatest woman's picture of the year.* Tense, emotional, gripping. *It is a picture made by masters.* It has color, atmosphere. When you look at it your first thought is: "The producers must have spent a quarter of a million dollars on this picture."

It is interesting to note attempted attacks on this successful picture by the men who also "turned down" for First National distribution the highly successful production, "The Unpardonable Sin."

In many of our Hodkinson offices we are now unable, through business already taken under contract, to give booking dates earlier than August.

W.W. HODKINSON CORPORATION
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LUBLINER & TRINZ CIRCUIT
Jake Wells'—14 Days in Virginia
BALABAN & KATZ—CHICAGO

Compound of Romance and Adventure Cleverly Blended in Rex Beach Story

"The Crimson Gardenia"

Goldwyn

DIRECTOR .....Reginald Barker
AUTHOR .....Rex Beach
SCENARIO BY .....Rex Beach
CAMERAMAN .....Oliver T. Marsh
AS A WHOLE.....**Fast action meller maintains suspense and is forcefully presented.**
STORY.....**Deals with a case of mistaken identity in which an innocent man narrowly escapes death at the hands of a band of counterfeiters.**
DIRECTION.....**Keeps things moving at a swift tempo and makes the advancement of the story clear.**
PHOTOGRAPHY ..... **Sharp**
LIGHTINGS .....**Make sets and players appear natural.**
CAMERA WORK .....**Good**
PLAYERS.....**Well balanced cast, including Owen Moore, Hedda Nova, Tully Marshall, Edwin Stevens, Sydney Ainsworth and others.**
EXTERIORS.....**Street scenes during New Orleans Mardi Gras are the real thing.**
INTERIORS ..... **Satisfactory**
DETAIL.....**Use of telephone in last reel is cleverly arranged, film is closely cut and well assembled.**
CHARACTER OF STORY...**Attention-holding fiction without objectionable incidents.**
LENGTH OF PRODUCTION.....**5,400 feet**

In "The Crimson Gardenia" Owen Moore shows that he can play a romantic hero in colorful adventure story. He gives a first-rate performance, contributing a fair share to the interest of the picture, and at all times he is afforded the best sort of support in a decidedly well constructed melodrama.

Rex Beach's yarn, which, by the way, is adapted from one of his popular novels, moves swiftly along one line of interest without digressions that might distract the attention from the development of the plot. The entire action transpires in the brief space of some thirty-six hours, during which a blase young millionaire, who longs for the adventures of a by-gone, less prosaic day, gets all the romantic experiences he wants and a few more for good measure.

The idea of staging the story during the New Orleans Mardi Gras was fortunate. The Mardi Gras lends an appropriately colorful background and makes plausible the donning of costumes which have an important place in accounting for the mix-up of characters. As the entire plot hinges upon Owen Moore being mistaken for Hector V. Sarno, whose life is being plotted against by a band of fellow counterfeiters, it is essential that a reason be supplied for the two men wearing black dominos, masks and a gardenia.

That Moore, bored by the spiritless indifference of his companions watching the gay Mardi Gras street throngs from a stand, should respond to an impulse to join the merry-makers is reasonable. He secures a masquerade costume; buys a gardenia from a flower seller, then drifts along with the laughing crowd, fate guiding him to the place of meeting named by another man in a black domino and sporting a gardenia as a means of identification.

The audience is let in on the secret. It realizes that Hector V. Sarno has escaped from jail, that his life is sought by criminals who fear he will expose them and that he has planned to meet a cousin, whom he has never seen, at the very corner to which Moore drifts with the festival crowd. The cousin is Hedda Nova, a dashing young French woman, who knows of the plot against her relative and wants to save him.

Naturally, she mistakes Moore for the man she is seeking, whereas the young millionaire, thrilled by the prospect of a romantic experience, permits her to lead him away on a wild series of adventures, for the gang of counterfeiters, also disguised in Mardi Gras costumes, has congregated at the meeting place, prepared to end the career of the escaped convict at the first opportunity.

Without following in detail the sequence of fights and narrow escapes, the novel development in the concluding reel should be mentioned. Here Moore is effectually trapped with no apparent means of escape. Surrounded by the crooks, he gets close enough to a telephone on a table to partially remove the receiver without his action being detected. The conversation is heard by the telephone central, communicated to police headquarters and a rescue party soon arrives. These scenes are adroitly handled.

Tully Marshall gives a sinister character sketch as the head of the band of counterfeiters, whereas Hedda Nova looks attractive and acts convincingly as the impulsive heroine. Among others in the cast are Sydney Deane, Gertrude Claire, Betty Shade and Alec B. Francis.

Go Strong on Your Advertising.

Goldwyn and Rex Beach struck it right in "The Crimson Gardenia." It looks to me like a genuinely entertaining picture for any sort of a crowd. The production has enough class to put it across with a critical audience and the appeal of the story is general. Romantic adventure without any bothersome social problems or questionable sex stuff is good for all types of theaters, from the first run houses all the way down the line.

Rex Beach is the big name to play in your advertising. Tell your people that the author of "The Barrier" has visualized for the screen another of his popular novels and that "The Crimson Gardenia" is on a par with the best things he has done in pictures. You are not going wrong in a statement of this kind, for the film really is a first-class melodrama which justifies a good bit of boosting.

Your People Will Like the Film

Box Office Analysis for the Exhibitor

Owen Moore is featured, not starred, but his name and picture should have almost a star's drawing power with folks in the habit of following Goldwyn productions in which his brother, Tom Moore is a conspicuous figure. The two look and act so much alike that the average fan might easily confuse them. Others in the cast are so well known that they certainly deserve mention, Hedda Nova, Tully Marshall and Edwin Stevens in particular.

Catchlines: "Is the age of romantic adventure dead? You won't think so after you have seen 'The Crimson Gardenia'." "Have you ever been bored by the commonplace things of life and looked for romance and found it unexpectedly awaiting you at a street corner? In case you think that the day of surprising adventures has passed, you should see Rex Beach's 'The Crimson Gardenia'."

View of box-office at the Geo. M. Cohan Theatre, Broadway and Forty-third Street, New York, showing three dollar scale of prices for D. W. Griffith's "Broken Blossoms," the production that has become an art sensation in New York, Chicago, Boston and Philadelphia. Although this magnificent Griffith production has reached its sixth week in New York the long line of ticket buyers has seldom broken since the opening night, with frequent offers of as high as five and even ten dollars for a single seat. Despite many offers from the far west, Mr. Griffith recently announced that "Broken Blossoms" would be shown in only one city on the Pacific Coast this season. He would not divulge the name of the city.

Good Comedy Material Registers Quite Well

Taylor Holmes in

"Upside Down"

Triangle

DIRECTOR .....Lawrence C. Windom
AUTHOR .....George Agnew Chamberlain
SCENARIO BY.....Not credited
CAMERAMAN .....George W. Peters
AS A WHOLE.....Broadly humorous "parlor" comedy that registers quite a number of laughs.
STORY.....Adaptation of story, "Lovely Reason," which appeared in Harper's Bazaar; has lots of comedy substance.
DIRECTION.....Generally takes only fair advantage of comedy possibilities; sometime permits slight over-acting.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Fair; sometimes quite flat
CAMERA WORK .....Conventional
STAR.....His usual telling comedy self
SUPPORT.....Ray Applegate and Anna Lehr fitting foils for star; Ruby Hoffman and Harry Lee perform acceptably.
EXTERIORS..... Nothing extra
INTERIORS .....Good enough
DETAIL.....Not always what it should be; shows several lapses.
LENGTH OF PRODUCTION.....5,000 feet

In "Upside Down" Triangle comes across with a much better picture than the stuff they have been putting out in recent weeks. The film is a broadly humorous "parlor" comedy with enough mirth-provoking substance to make it acceptable to most fans. It is an adaptation of the story, "Lovely Reason," which appeared in Harper's Bazaar, and is largely a travesty on the preachings of the many queer fakirs who used to be so much in vogue with a certain class of women—the kind of "Hindu Swami" who tells the dear, foolish women that their souls are not in tune with the Infinite, etc.

While the story is distinctly "there" with the sort of stuff that goes to make up good comedy, the production of the piece could have been better—which does not mean that it is not acceptable as it stands. But the point is that with better direction, and a scenario that showed a greater grasp of the story's possibilities, the film would have been a much bigger attraction than it is. Detail could have been watched more closely, too. For instance, a title tells that a Wall Street edition of a newspaper is received. Plainly on the screen is seen a New York Sun—a morning newspaper. This is but one instance of several small breaks.

Cleverly-introduced incident would have helped those spots where just a bit of slowness is evident.

All in all, however, "Upside Down" is a pretty good comedy, and most fans will be willing to overlook a few of the smaller things in view of the worth of the comedy as a whole.

Taylor Holmes has the sort of a part that he gets away with best. He is a slave to emotion—which takes the form of extreme love for his wife. His attentions bother Anna Lehr, the wife. She attends a lecture of Harry Lee, the Swami, and he tells the women that they are all slaves to domesticity—that their souls are dwarfed by being tied to a husband, etc. Also attending the lecture is Ruby Hoffman, the wife of Ray Appelgate, who is just the opposite of Taylor—a man who is all attention to business and no attention to Friend Wife. Both wives take the Swami seriously and it is their endeavors to expand their souls that lead to the amusing complications that follow.

The whole action of the piece takes place within the space of two days, and all concerned have a sternuous time of it after Anna tells Taylor that she wants him to find a "reason" for divorce. It is that request that sets Taylor's world upside down, and the way he proves the world is upside down in the hotel he goes to is funny. Taylor finds a "reason" in the person of Ruby Hoffman, Ray's wife, and then things begin to happen quite rapidly. After Ray has followed Taylor and Ruby on what he believes to be an elopement both men find that they are in pretty nearly the same boat. So they both seek more "reasons."

Needless to say, they find them—find them with quite often laughable consequences. They stage a wine-party in a road-house, but there are not enough "reasons" there to satisfy Ray, so they hire a cabaret. Ray's "bun" is a funny one, but Taylor gets him to sleep some time after dawn. While Ray is sleeping off the effects of the night before Taylor puts one over on him in a business way. Both wives believe their husbands to be missing, and begin to feel that they were not tied down by domesticity after all.

However, matters turn out to be not so bad, and through amusing sequences both wives turn to their husbands rather than follow the advice of the Swami.

HERBERT E. HANCOCK

Now Directing

VIOLET MERSEREAU

in

"The Collar Line"

H. & H. PRODUCTIONS, Inc.

Appeal Not Limited to Star's Followers

Box Office Analysis for the Exhibitor

Taylor Holmes in

"Upside Down"

Triangle

Followers of Taylor Holmes will like him in his latest picture, so if your folks are particularly strong for him go heavy on his name.

There are more fans that are just aching for a chance to laugh than there are fans who want heavy drama, so with this one let your people know that it is a clean comedy adapted from a successful story. The title should come in for a heavy play as well as the star's name, and if you are in the habit of using slides for a few days before the showing you can easily attract a few comments with this one. Just run the slide upside down on the screen for a moment, then have the operator project the slide right side up. Don't leave it on the screen upside down too long—just leave it that way long enough to make some remark, "why, it's upside down." That will make the title stick in the minds of many.

Taylor Holmes' latest is refined comedy and is fit entertainment for family consumption. Calling attention to some of his previous successes may help. He was the star in "A Pair of Sixes," "It's a Bear," "A Regular Fellow" and "Taxi." Those who enjoyed those photoplays will want to see this one. Tell them so.

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Married Life Treated Humorously and Dramatically

Constance Talmadge in

"Happiness a la Mode"

Select

DIRECTOR .....Walter Edwards
AUTHOR .....Edwina Levin
SCENARIO BY.....Alice Eyton
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Cleverly constructed photoplay that screens married-life psychology convincingly and often amusingly.
STORY.....Shows deep knowledge of the minds of women and the ways of men; entertainingly glosses over some ugly truths.
DIRECTION.....Keeps tempo at just about right pitch to register best, resulting in smoothness of presentation.
PHOTOGRAPHY.....Very good; definition always obtained.
LIGHTINGS....Illumination arranged for best effects
STAR.....Will further endear herself to fans by her appearance in this one.
SUPPORT.....Harrison Ford very good; Betty Schade inclined to over-act just a trifle; others meet requirements.
EXTERIORS.....Very few, but all proper
INTERIORS....Tasteful and proper sets throughout
DETAIL.....Arranged to aid action without retarding it; some titles very well done.
CHARACTER OF STORY.....Nothing to offend; understood best by adults.
LENGTH OF PRODUCTION.....About 5,000 feet

THERE is much subtle humor, considerable drama, and withal a whole lot of truth brought to the screen in "Happiness a la Mode." It is a photoplay that treats convincingly and often amusingly of married life in such a manner as to furnish satisfactory entertainment. Add to the picture's basically good elements the presence in the stellar role of Constance Talmadge and you have a very good picture.

Considerable credit is due those who have so successfully managed to screen married-life psychology truthfully, yet so cleverly as to make it amusing despite its trueness to life. If the plot material in "Happiness a la Mode" had been treated just a bit less sympathetically the picture would have been heavy matrimonial drama of no particular worth; treated as it has been the plot substance becomes the means of producing many appreciative chuckles. It is sure to get over in fine style, especially with the married folks.

The story shows a keen knowledge on the part of the author of the minds of women and the ways of men. These factors are brought out in the characters themselves as well as in the lines they are given to speak, via the titles. Then, too, there are some plain truths glossed over in such a manner as to make one chuckle even while the pill is being swallowed. In other words, the picture drives home a message and makes you like it. This is chiefly true of those sequences showing how easy it is to get a divorce, and how conveniently the evidence is sometimes framed even in a State whose statutes require a co-respondent as grounds for action.

Constance Talmadge is a young wife who has endeavored to make her married life with Harrison Ford a success by not doing those things a man is supposed to chafe at. She is not jealous, she never checks up on Harrison, and lets him go his own sweet way. But Betty Schade steps into the plot and makes a play for Harrison, telling him that his wife does not care for him any more or she would surely be interested in what he is doing. Man-like, Harrison falls for Betty's line of talk, and tells Constance that they must be divorced. Constance remains silently acquiescent.

Through his attorney Harrison arranges the details of the divorce. Constance goes through with her part of the agreement, and an interlocutory decree is awarded. Meanwhile Harrison has been paying attention to Betty, who is doing all in her power to hold him. But Constance is very wise and works with cleverness to win back her husband.

It is during these passages that much psychology of a real and amusing sort is registered. It is a case of woman against woman. Each meets the machinations of the other with subtle counter-moves. This is done logically, and is made doubly interesting by its ability to convince. Little by little Constance wins Harrison back. Matters finally reach the stage where he wants to take up life with her again. But she is too wise for that.

During the passage immediately preceding Harrison's desire to start over again the author shows her knowledge of the contrariness of man, and of a wife's quick intuition in grasping the solution.

Betty's jealousy gets on Harrison's nerve, and his wise little wife pulls a few tricks that make him like her more than ever. As a climax she feigns illness and so arranges matters that Betty finds Harrison in her arms. Both Betty and Constance begin to weep, and proof of Constance's success is evidenced when Harrison disregards Betty and consoles Constance, who is still his wife.

Included in the cast are Myrtle Richelle, Paul Weigel, Thomas D. Persse and A. Fremont.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Latest Release
"One of the Finest"

Wedded Folks Will Appreciate This Most

Box Office Analysis for the Exhibitor

Constance Talmadge in

"Happiness a la Mode"

Select

Constance Talmadge has had quite a few successes of late, and her latest offering is going to add to her list of followers considerably. But even aside from the presence in the film of Constance it is good motion picture entertainment, and should be welcomed by most fans.

The offering is one that is bound to be very much enjoyed, especially by the married folk. And if your patronage is largely composed of adults I'd advise going a bit strong on this one. You can say a lot of good things about the picture without stretching the truth.

If you want to build up your matinee business a bit it might be done to a considerable extent with this picture. If such is the case go after the women. Try to arouse their curiosity to a great enough extent to make them want to see Constance Talmadge's latest. They always fall for matrimonial stuff, and in this picture that line is so cleverly and amusingly presented that they will be well satisfied to have seen it.

It is one thing to attract folks to your theater, and another to satisfy them after you get them there. "Happiness a la Mode" should do both. It is an offering that will fit in a downtown house as well as in neighborhood theaters.

Besides the star's name there is also a title that has admission-getting possibilities. There is a good line of stills available on this one, and use of them in your lobby will probably help.

ALICE MANN

in

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McCLURE PRODUCTIONS

Berkeley Building New York

Now In Preparation

Distribution plans will be announced later.

Post-War Drama Dedicated to Woman is Fairly Forceful

Stuart Holmes and Ellen Cassidy in

"The Other Man's Wife"

Frank Hall—Ind. Sales Corp.

DIRECTOR .....Carl Harbaugh
AUTHOR .....Mary Murillo
SCENARIO BY.....Mary Murillo
CAMERAMAN .....Wm. Crowley
AS A WHOLE.....Post-war drama that has several big moments; carries war flavor that should be liked at present time.
STORY.....Endeavors to prove woman-equality by touching on what woman had to bear; "other man's wife" end really incidental to main theme.
DIRECTION.....Successfully blends several lines of co-related action into rather forceful whole.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Proper; some ordinarily-done night battle stuff.
CAMERA WORK....Effective angles and ideas used
STARS.....Stuart Holmes the suave and smooth society villain; Ellen Cassidy the wife. Both performances good.
SUPPORT.....Capably cast group of players; all do sufficiently good work.
EXTERIORS.....A few very good locations on New York's East Side; others also fitting.
INTERIORS .....Up to standard
DETAIL.....Cleverly handled throughout; incident introduced helps very much; titles good.
CHARACTER OF STORY.....Shows unity of ideals when war came.
LENGTH OF PRODUCTION.....6,000 feet

DESPITE the fact that the war is over and the further fact that the war is the nucleus from which "The Other Man's Wife" grew, the picture still carries a big appeal and has enough dramatic force and touching moments to shape up as a good attraction for the present time. It is not a "war picture" in the common meaning of the term, but nevertheless it is fraught with that deep spirit of Americanism that carried our army across the Rhine. But the film does not rely solely for its appeal on its Americanism; it is a smoothly-running screen drama of more than ordinary worth.

According to the foreword in a title, the picture is dedicated to woman because the part she played in the war proved her man's equal. This thesis is driven home to a great extent not so much by straight exposition showing what part she took in the war as by dramatic suggestion as to how she met the needs of her men and her country. This is done through the medium of screening the emotions and trials of several representative New York families—families typical of others throughout the country. There is the wealthy home, the East Side home, and the middle-class home. All are touched by the draft, and the author has cleverly interwoven things as to co-relate the action, perhaps sometimes just a trifle at the expense of logic.

In the wealthy home the husband leaves his butterfly wife and three children; in the middle-class home a youth leaves his mother and sister, and in the East Side home the boy leaves his parents and three sisters. Anyone who has been in service or who has had men-folks in service is sure to get a thrill by those sequences showing the men marching away to training camp, and the brave emptiness that is left in the home.

The picture gets its main title from the happenings at the home of the wealthy woman whose husband has gone away, although the incident introduced in those sequences showing the other families is productive of many response-getting passages.

Stuart Holmes is the lounge-lizard interloper who endeavors to win the affections of the wife of the man overseas. To gain his ends he even stoops so low as to send a fake cablegram announcing the husband's death. But Ellen Cassidy has become less of a butterfly than he supposes. However, she apparently succumbs to his attentions and he believes that he is going to grab a lot of coin by marrying her.

The armistice brings to a halt the fighting. Any one who has passed through a soldier's homecoming is going to get a bit of a thrill through those passages showing the various soldier-members of the families in the picture greeted by their loved ones.

But Fred Hartley, the wealthy husband, finds his wife in Holmes' arms when he returns. She is struggling to free herself, telling Stuart that she was wise to his low tactics all along, but that she had to use a woman's weapons. This is a tense scene, especially when Hartley refuses to respond to his wife's embraces. However, matters logically work themselves out to the happy reunion of all the families concerned.

Besides those named the capable cast includes Evelyn Brent, Halbert Brown, Mrs. Garrison, George Jessel, Laura Newman, Regina Quinn and Danny Sullivan.

Worth a Moderately Strong Play to Almost Any House

Box Office Analysis for the Exhibitor

This is a picture worth going a bit stronger on than usual. It is by no means a great, big special to be exploited to Kingdom Come and back again, but it is good enough to be deserving of quite a bit of work on your part, because with proper handling it is one that ought to get the dough, and ought to satisfy the folks who spend it.

Although the war is over the American spirit that resulted in its end is by no means dead, and "The Other Man's Wife" is calculated to make a strong play on the deeper emotions of a people who have just passed through the dark days. The film is one that can be shown in almost any house with the assurance that the majority of those who see it will like it.

In your advertising go after the patronage of discharged soldiers and their womenfolk and other relatives—and that includes nearly everybody. Say something like: "See the picture that is dedicated to woman because of her part in the war; see how in many cases it sometimes required greater courage for woman to bear her burdens than it did for the boys to go over the top." Or if your audiences usually are composed mostly of women go after them strongest along the same lines.

If you think your folks would stay away if they thought this was a "war picture" in the common meaning of the term—with lots and lots of battle scenes—let them know that it is not such a picture—that it is a screen drama with a big appeal. There are very few battle scenes in the film, but there is considerable of the dramatic.

Then you have two pretty good box-office names to use. Stuart Holmes and Ellen Cassidy have been appearing in quite a number of pictures together of late, and coupling their names in the billing may bring in a few extra shekels.

A BIRTHDAY PRESENT

By Carl Laemmle, President
Universal Film Manufacturing Company

AS a birthday present to you while the Universal is celebrating its Seventh Anniversary, I now give something of real value.

Take this tip and you'll cash in on it later.

From now on, be more careful than ever in all your showman's career about the contracts you sign, especially if any attempt is made to sew you up with too many bookings too far ahead.

Never in all the history of the business were so many GREAT BIG SPECIAL PRODUCTIONS released as you will see this Fall. There will be so many that you simply cannot afford to be tied up with bookings on ordinary pictures.

Every producer in the business, including the Universal, is trying to outdo every other producer in the matter of making something out of the ordinary; something that will make the releases of the past year seem childish by comparison.

This means that the exhibitor who manipulates his bookings so that he will have great quantities of open time will simply clean up a fortune. Last year when the GREAT BIG PICTURES came along, you had to shelve your regular bookings in order to make room; but you had to pay for the ones you shelved as well as for the ones you ran. That cost you a pile of money. This year such a mistake would be more costly than ever, because you would have to shelve more stuff than ever.

Never before was the business so firmly based on merit as it will be during the coming season.

I have seen enough of what the Universal is now doing at Universal City to welcome more than ever a straight out and out fight for business on the basis of MERIT ONLY. That's the only basis you ought to stand for!

You've got the business right where you want it. Keep it there. Throw away your fountain pen so you can't sign for anything you don't have to have. Keep the door open for prosperity and profits. Keep lots of open time all the time!

(Written at Universal City, Cal., June, 1919.)

Trite Farce Plot Doesn't Yield Enough Substance for Six-Reel Comedy

June Caprice and Creighton Hale in

"Oh, Boy!"

Albert Capellani Prod.—Pathe Distr.

DIRECTOR ..... **Albert Capellani**
AUTHORS ..... **P. G. Wodehouse and Guy Bolton**
SCENARIO BY ..... **Albert Capellani**
CAMERAMAN ..... **Lucien Andriot**
AS A WHOLE..... **Farce that doesn't register much; conventional plot complications lack real humorous substance.**
STORY..... **Adaptation of musical comedy that was very popular a few seasons ago.**
DIRECTION.... **Strong on detail and keeps the acting in an animated mood.**
PHOTOGRAPHY ..... **Clear**
LIGHTINGS..... **Nothing out of the ordinary**
CAMERA WORK ..... **Good**
STARS..... **Creighton Hale would be more amusing if he appeared less self-conscious; June Caprice merely smiles through the picture.**
SUPPORT..... **W. H. Thompson carries off first acting honors as the prohibition judge; Zena Keefe vivacious in character of musical comedy favorite.**
EXTERIORS..... **Most of them photographed in a suburban town, football game played at a stadium.**
INTERIORS ..... **Attractively furnished**
DETAIL..... **So much of it that it sometimes retards the action unnecessarily; one conspicuous break in the signature of a letter when principal is spelled "ple."**
CHARACTER OF STORY..... **College town farce**
LENGTH OF PRODUCTION..... **5,700 feet**

EVERYBODY worked hard to make this funny, but somehow the laughs aren't there. These college town farces with a girl and boy romance—secret marriage and everything—at the basis of the plot, require something out of the ordinary in treatment if they are going to be really entertaining and it sure is hard to detect the needed touch of comedy inspiration in

Six reels are much too much for a plot of this description. It is one thing to build up a musical comedy Albert Capellani's production of "Oh, Boy!"
on a framework such as that provided by P. G. Wodehouse and Guy Bolton, and it is quite another to make it answer the purpose of a prolonged feature film. Padding becomes necessary. In filling out this production undue prominence was accorded characters and scenes of relatively small importance.

For instance, there is the stock farce figure of the rube constable who relentlessly pursues the woman who gave him a black eye in a cafe brawl. Considering that all of the settings indicate a modern town that certainly would have an up-to-date police force, this character seems particularly out of place. Flora Finch (old-timers will be glad to see her on the screen again) also is expected to get more laughs than her opportunities warrant.

She is the prim maiden aunt (you have seen the type on the stage many times) who has never touched a drop in her life, until she unwittingly partakes too freely of liquor served in a tea pot, indicating through facial expressions the approach of intoxication. A few flashes of these scenes would be enough. Also, exception may be taken to the prominence given the football game in the concluding reels, except that it offers something to cut back to when an interruption is needed.

The outcome of the game has no bearing on the story and the audience is not expected to be interested in the result. Even the college students seem surprisingly indifferent, for a whole flock of them leave the stadium to visit the college inn while the game is still on. As soon as time has been called, the cheering collegians stream into a classroom to listen to a paper on prohibition by W. H. Thompson as the temperance judge, who a short time before visited a gay resort to get evidence and fell off the wagon with a crash.

An idea of the plot may be given in a few words. June Caprice and Creighton Hale wed secretly. June's parents and Creighton's wealthy aunt must be appeased, therefore, in accord with time-honored farce conventions, the authors allow the young people to "get something on" their elders which may be used to force their consent.

A musical comedy star, Zena Keefe, helps a lot by getting the judge drunk, and then there is Flora Finch's unfortunate experience with the stimulating tea. To prevent these indiscretions being made public, the prohibition advocates are obliged to sanction the marriage and June and Creighton start on a honeymoon. Of course, the story has a number of ramifications in working through to a happy solution of the romance.

Zena Keefe is really more prominent in the picture than June Caprice, who smiles considerably more than she acts. Creighton Hale never seems quite natural.

Title is Biggest Asset. Names of Stars Will Help

Box Office Analysis for the Exhibitor

The title of this picture is a real box office asset. Backed by the right sort of publicity it ought to assure good business. There have been few musical comedies of recent years more widely approved than "Oh, Boy!" and through the medium of road companies it has been made familiar to theatergoers in many communities outside of the large cities.

You can't go too strong in emphasizing that this is a screen version of the P. G. Wodehouse—Guy Bolton success, for if your patrons have seen the stage performance it is a safe bet that they will remember the title and be interested in a pictorial adaptation of a play that they enjoyed. No doubt most of the exploitation paper furnished you will carry out the musical comedy idea, which is the best money-getting angle in connection with the film.

Supplementing the title there are other publicity possibilities in the names of the two stars, both of whom have achieved considerable renown, June Caprice with the Fox company and Creighton Hale with Pathe. Probably you will agree that there is nothing extraordinary about their contribution to this film, but that is no reason why you should fail to profit by two names which have been widely exploited.

Use portraits of the stars with equal prominence; then in your lobby display don't fail to include enough chorus girl scenes to carry the impression that you are offering a musical comedy adapted to the screen. Fans that keep tabs on directors know Capellani. Announce, "Oh, Boy!" as an Albert Capellani production.

You Can Have Lots of Fun Making Money

Why not? Even the exhibitors laugh at the Taylor Holmes Comedies. His humor is contagious.

Think of the Exhibitors who in addition to pocketing profits—are laughing with their audiences.

Wise is the showman who compels his audiences to leave his house with that feeling of good humored content.

They'll surely come back for more.

Screen

TAYLOR HOLMES

in

"Upside Down"

Then if you haven't already shown *"It's a Bear," "A Regular Fellow"* and *"Taxi"* you'll be compelled to do so by popular demand.

Lose no time. Start at once to create the Holmes Habit of Happy Patronage.

Each Holmes comedy teems with laughable but logical situations. They grip because they're human.

Released by

Triangle Distributing Corporation

1457 Broadway New York

Cast and Presentation Contribute Greatly to Hall Caine's Drama

Jesse L. Lasky Presents

"The Woman Thou Gavest Me"

Paramount-Artcraft Special

DIRECTOR.....Hugh Ford
AUTHOR.....Hall Caine
SCENARIO BY.....Beulah Marie Dix
CAMERAMAN.....William Marshall
AS A WHOLE.....Exceptionally fine cast and excellent production are outstanding features of emotional drama.
STORY.....The plot of Hall Caine's novel has been followed in the main.
DIRECTION.....Makes good use of possibilities for dramatic conflict; gives the scenes plenty of atmosphere.
PHOTOGRAPHY..... Excellent
LIGHTINGS.....Many genuinely artistic effects
CAMERA WORK.....Angles on picturesque garden locations particularly well judged to bring out the beauty of soft lightings.
PLAYERS.....Katherine MacDonald portrays the wife with much feeling; Fritzi Brunette scores in contrasting role; Jack Holt, Milton Sills and Theodore Roberts contribute interesting characterizations.
EXTERIORS.....Have variety and look correct, whether the action leads to Scotland, Egypt or India.
INTERIORS.....Up to the standard of a special production.
DETAIL.....Director Ford didn't miss any chances to give the picture class.
CHARACTER OF STORY.....Argues against a woman being forced into a loveless marriage.
LENGTH OF PRODUCTION.....6,001 feet

"THE Woman Thou Gavest Me" has big moments, it has intensity and emotional feeling, and Director Ford has supplied the production with many strikingly fine scenes. It carries throughout the quality of a special in all matters pertaining to the presentation. Weaknesses that exist are in the story that tapers off to a lame conclusion, leaving a sense of incompleteness.

The development of the last reel is so surprisingly abrupt that I am inclined to believe that the film cutter had a hand in hastening the climax. It is not in accord with the careful advancement of the story in earlier sequences, many of them colorful, dramatic and marked by character touches that help to give the picture the thrill of life.

One follows the unhappy wife during her tribulations, from the day of her forced marriage to the dissolute Lord Raa, through the misery of her life in India, the fateful meeting with her former sweetheart, her surrender to love, the months of seclusion in France, where the child is born, and her fight to earn a livelihood when she returns to London.

As a last resort, the mother, believing that the father of her child had died in an arctic expedition, descends to the streets of London on a foggy night to sell herself. The first man she approaches is Milton Sills, her lover, whom she does not recognize in the dim light. After a moment of startled greetings, the two enter a cab and disappear into the night. Here the story, brought to an acutely tragic situation, virtually ends. The next scene shows a happy family group on a beautiful estate, the child having reached an age when he can sail toy boats on the pond.

Where most pictures err on the side of prolonging the action after the climax has been reached, this goes to the other extreme by making too sharp a break and leaving an audience with the impression that a happy ending has been tagged on before the tale has been fully told. Incidentally, in Hall Caine's novel, the woman died.

Forgetting the inconclusive conclusion, the picture deserves to be classed as a fine example of modern screencraft. It shows commendable care for detail on the part of the director in scenes which cover an exceptionally wide area. Much is made of the marriage ceremony in the opening reel; then there are the sequences in India, all very atmospheric, followed by those in Egypt, others showing the icebound Polar expedition and finally some excellent night fog effects on a London street.

Settings are always right and it would have been difficult to find a more harmonious quartet of players for the leading roles than Katherine MacDonald, Jack Holt, Milton Sills and Fritzi Brunette. Miss MacDonald's beauty is of the English type. Her cool restraint is well contrasted with the exotic temperament of Fritzi Brunette as the mistress of Jack Holt in the character of Katherine's husband. Holt conveys the manner of an aristocrat to the life, whereas Sills is commandingly straightforward as the explorer. Theodore Roberts supplies a finished character sketch as the irreconcilable Scotchman.

Acting is an especially important factor in a picture of this type, for indifferently presented the story would become tritely melodramatic.

Worth Using as a Special. Title and Name of Author Will Attract

Box Office Analysis for the Exhibitor

You're safe in booking this as a special, giving it publicity designed to make folks realize that you are offering something out of the program rut. In many communities, if you handle it properly, "The Woman Thou Gavest Me" ought to be good for several days.

First of all, it is a woman's picture, presenting a woman's problem and centering sympathy on the wife who is made to contract a repugnant marital relationship. Of course, the question of forced marriages does not enter into American life, but that does not lessen the emotional appeal of the drama as unfolded here. The story doesn't point much of moral, unless you want to believe that love is stronger than law and the conventions of society.

"The Woman Thou Gavest Me" is probably the most popular of Hall Caine's books in this country and although it was published many years ago it no doubt still enjoys a steady sale. You should be able to arrange co-operative advertising with local book-dealers.

For advertising pull, the title and the name of the author are of greater value than the players in a production of this description, although the cast should not be slighted. Then be sure to let folks know that it is a special directed by Hugh Ford, one of the leading directors in the Famous Players-Lasky organization.

Catchlines: "Should a woman be forced to live with a husband whom she does not love? See how the question is answered in Hall Caine's powerful drama, 'The Woman Thou Gavest Me'." Or, "Is love stronger than the marriage law? See 'The Woman Thou Gavest Me,' by Hall Caine.'"

The Biggest Little Novelty
on the Screen

"Topplitsky Says"

By

AARON HOFFMAN

—Every Flash A Laugh—A Tonic
For the Jaded Film Appetite—

Study of Rural Types in Fair Comedy-Drama

"Better Times"

Brentwood—Robertson-Cole—Exhibitors Mutual

DIRECTOR.....King W. Vidor
AUTHOR .....King W. Vidor
SCENARIO BY.....King W. Vidor
CAMERAMAN .....William Thornley
AS A WHOLE.....**Entertaining study of rural types for most part; enjoyable if not always plausible.**
STORY.....**Built up mostly on incident and coincidence; often uses easiest way out of complications.**
DIRECTION....**Responsible for many human touches and bits that register well.**
PHOTOGRAPHY..**Varies between mediocre and good**
LIGHTINGS .....**Nothing unusual**
CAMERA WORK .....**Acceptable**
STAR.....**A pretty and often clever girl of more or less the Sis Hopkins type.**
SUPPORT.....**Good character work done by players**
EXTERIORS.....**Excellent country-village stuff; boarding-school locations pretty.**
INTERIORS.....**In keeping with requirements**
DETAIL.....**It is the wealth of detail that makes the offering attractive; excellently registered atmosphere throughout; some few discrepancies.**
CHARACTER OF STORY.....**Thoroughly clean and wholesome.**
LENGTH OF PRODUCTION.....**About 4,900 feet**

A GOOD, clean picture that ought to get over fairly well is "Better Times." The film is just a trifle out of the ordinary run in that it gets away from the "eternal triangle" and kindred heavy stuff, and may be classed as a comedy-drama of fair worth.

Basically the picture is a study of types. It will be enjoyed particularly by those familiar with the sort of rural characters depicted, because it runs quite true to life in that direction, and anyone who ever has met up with the kind of village folk brought to the screen in the offering—and many of us have—will be able to appreciate them the more. For the most part the realness of the characters is entertaining in itself, and the manner in which their characteristics are brought out is productive of appreciation. There is just enough thread of story running through the reels to hold together the wealth of incident and detail.

Of course, to thoroughly enjoy the story in its screen telling, the viewer must put himself into such a frame of mind as to be willing to overlook a few spots where plausibility is considerably stretched, and a few places where complications are sometimes glossed over in the most convenient manner.

It is Director Vidor's handling of the types that makes them so real. Through small, but nevertheless important touches in his character drawing, he registers those points most essential in this sort of work. He also carries the small-town atmosphere at all times, and shows a knowledge of the lives and customs of village folk.

Zasu Pitts is a pretty and sometimes clever girl. In the picture she has sort of a Sis Hopkins role, and she is particularly fitted to play it. The quaint philosophy introduced through the medium of mottoes on a calendar and Zasu's manner of putting that philosophy into effect are sure to get a humorous response. There are many sequences with a broadly humorous appeal, and some that rely on their subtlety for appreciation.

On the whole the supporting cast is very good, but David Butler is not always an ideal leading man. He is inclined often to over-act. Good character work is done by Jack McDonald and William DeVaull. Hugh Fay and George Hackathorne are adequate in their parts.

In a large measure the picture concerns the destinies of two run-down hotels in a small town whose boast is a spring with wonderful healing powers, but whose fame has dwindled with the years. Zasu is the daughter of the owner of the Lakeview, William DeVaull, whose philosophy is to "get all you can any way you can—without working or bothering too much." Spurred on by the motto on a calendar, Zasu goes after trade with a Ford that hasn't run since 1902. She gets one guest at the station. The ride in the old bus from the hotel and return is rather an amusing sequence.

Naturally Zasu becomes interested in the city feller and he in her. But after David Butler and Zasu have made the hotel very successful David is called to town by a telegram. Zasu thinks he has deserted her, and her father aids that belief. A bold gamboller comes to the rival hostelry from the city, with the ultimate result that Zasu's father gambles away his hotel. He is drowned in the lake, however, and Zasu gets $6,000 insurance money.

Here the action shifts to a fashionable boarding school, where Zasu is given a chance to get over more of her appeal. When the other girls receive letters from their sweethearts, Zasu claims a big league ball player as her fiance—carrying out the deception by writing letters to herself. Zasu is very much nonplussed when a party is arranged at which she is to meet the ball player. But everything turns out all right when the big league player proves to be the young man that first won Zasu's hand at the country hotel.

AMERICAN FLYING A PICTURES

AMERICAN FILM CO., Inc. *Presents*

MARGARITA FISHER

in

"Trixie From Broadway"

By Agnes C. Johnston

A story of stageland and the chorus girl who thought she could leave it for a home and husband.

Directed by Roy W. Neill

A snappy, fast moving, melodramatic comedy-drama with a surprise finish. One of Fisher's best.

EXHIBITOR COMMENT ON RECENT FISHER RELEASES:

"Elegant entertainment."—"Big business two days."—"Splendid picture to big business."—"Good picture, good puller."—"Delighted our patrons."—"Three days to capacity business."—"Fisher productions very popular."

Produced by AMERICAN FILM COMPANY, Inc. Samuel S. Hutchinson, Pres.

Distributed by PATHÉ

Promise Your Patrons a Good, Wholesome Story

Box Office Analysis for the Exhibitor

"Better Times"

Brentwood—Robertson-Cole—Exhibitors Mutual

This is the sort of stuff that most fans like, and it is enough out of the usual run of program stuff to make them satisfied.

You may have a little trouble in getting folks into your theater in view of the fact that there is no big name to attract them. Zasu Pitts is virtually an unknown to movie audiences, but her performance in this offering will start a following. Probably the best way to handle this would be to promise your people a pleasing picture—wholesome, and fit for the whole family to enjoy. If you can bring them to your house on the strength of that announcement they will not be disappointed.

If you showed your people "The Turn in the Road" and made money with it there's no reason in the world why this picture shouldn't do the same for you. While "Better Times" is not exactly the same sort of a picture as "The Turn in the Road," it can be likened to it in the sense of its entertainment value.

So in your exploitation concentrate on the picture's subject matter rather than on names.

Catchlines: "How a modern Sis Hopkins brought better times to a small town—and to herself." "The story of a girl who outgrew her village surroundings, but who retained its wholesomeness." "Did you ever live in a small town? If you did come to the Blank Theater and see some of your old friends and acquaintances in 'Better Times'."

The Adolf Philipp Film Corporation

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ANNOUNCE THE PRODUCTION OF

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"ALMA, WHERE DO YOU LIVE?" "ADELE" "THE MIDNIGHT GIRL"

"THE GIRL WHO SMILES" "AUCTION PINOCHLE" and numerous other stage successes

WITH AN EXCELLENT CAST OF PLAYERS

See Further Announcements. Address all communications to Paul Philipp, Business Representative.

Wid's Daily Binders - $1.75

Invaluable for reference purposes.

Evelyn Nesbit is at Her Best in Forcefully Presented Drama

Evelyn Nesbit in

"My Little Sister"

Fox

DIRECTOR .....Kenean Buel
AUTHOR .....Elizabeth Robins
SCENARIO BY.....Not credited
CAMERAMAN .....Joe Ruttenberg
AS A WHOLE.....Unpleasant theme forcefully handled, picture has suspense and grip to an unusual degree.
STORY....Adaptation of novel by Elizabeth Robins, concerns the abduction of a young English girl.
DIRECTION.....Keeps an air of sinister mystery throughout and keys the acting in a more restrained mood than is customary in Fox mellers.
PHOTOGRAPHY.....Varies, sometimes lacks clearness.
LIGHTINGS.....Occasionally harsh, but the night effects are passable.
CAMERA WORK.....Nothing exceptional
STAR.....Shows improvement in conveying emotion through facial expressions; scores points without over-reaching.
SUPPORT.....Lillian Hall suits role of "the little sister;" good types for characters in house of ill repute.
EXTERIORS.....Not many used except in night scenes in concluding reels.
INTERIORS.....Some elaborate sets are given the appearance of depth and solidity.
DETAIL.....Doesn't call for particular comment
CHARACTER OF STORY.....Not the thing for impressionable young people.
LENGTH OF PRODUCTION.....4,900 feet

UNQUESTIONABLY this fulfills one of the first missions of a photoplay, in that it grips and holds the attention. The first half of the picture is not remarkable; but it is necessary in furnishing an adequate background for the really vital passages of the tragic story, unfolded with unusual skill after the two innocent young country girls are removed to London and trapped in a notorious resort patronized by wealthy libertines.

The story is sensational and brutally unpleasant, but in this it is merely a faithful visualization of Elizabeth Robin's novel, which caused something of a stir when it was published a number of years ago. Whether subjects of this kind belong in theaters where many of the patrons are children, is doubtful, but at all events the Fox organization must be credited with having turned out a good picture of its type.

Those who are not familiar with the plot will find suspense and mystery in abundance in following the experiences of the sisters after they have left the train at the London station and entered an automobile, presumably with their wealthy aunt whom they have never seen.

Scenes at the palatial house—a house with barred windows—to which the girls are taken, are given an ominous atmosphere, just the atmosphere caught by the author in her novel. Here Director Kenean Buel was fortunate in his selection of types—the sinister servants that look like what they actually are, jailers, and the guests at the dinner party arranged by "The Grey Hawk," who is posing as the aunt of the unsuspecting sisters.

Perhaps you have never given Evelyn Nesbit credit for being much of an actress, in which case it is time to revise your opinion, at least to the extent of regarding her performance in this picture from an unbiased viewpoint. As I see it, she plays the part of the elder sister more effectively than it probably would have been presented by many an actress possessing more technical accomplishments.

Repression and an indication of intense feeling are two of the prime requisites of the impersonation. Miss Nesbit has the personality, supplemented by the requisite art, to meet these demands. In a sketchy way, the situation stands like this when the burden of the performance rests upon the star.

The two girls, ensnared in the web of "The Grey Hawk," instinctively feel a menacing strangeness in the atmosphere surrounding them. One man in the party takes pity on the unfortunates to the extent of telling Evelyn what sort of a place she has fallen into and making possible her escape without alarming the others. There is an undercurrent of feeling in these scenes which carries across to the audience.

And the suspense so well created, is carried through subsequent passages showing Evelyn's efforts to rescue her little sister, who she was forced to leave in the house of iron bars. Nearly insane from grief, she reaches the home of her aunt, but she failed to note the address of the building in which Lillian is held captive. Minutes are precious, but everything conspires to thwart her. Finally, after she has located the drunken taxi driver who drove her from the house, there is a fatal accident, killing the only man who can guide the police to the rescue. The little sister is never found.

Easy to Advertise in a Sensational Way For Transient Trade

Box Office Review for the Exhibitor

It is up to you to use your own judgment about showing a picture of this description. For a conservative family patronage, I would say "no"; for a transient crowd, I would say "yes." The story is in no sense immoral; it is merely a frank and dramatic treatment of an unpleasant phase of human rottenness. There is no fundamental reason why a story circulated in book form should not be shown on the screen.

From a box office standpoint, Evelyn Nesbit comes near to being an ideal star for "My Little Sister." People expect to see her in subjects of this kind and her name works in well with a sensational line of advertising. It is safe to assume that many of your patrons recall Elizabeth Robins' novel, so don't fail to make it clear that the picture is based on the book. You can bet that any of your folks that read the story will want to see how it looks on the screen.

Go easy, however, on the use of the term "white slave," for it is connected in the public mind with too many productions that are merely cheaply salacious. Rather work along the sympathetic idea suggested by the title. Call it the story of an innocent girl trapped in a great city never failing to emphasize Evelyn Nesbit as the chief character.

Fans always take an interest in the personal careers of actresses, especially if they have been as unusual as that of Miss Nesbit. For the benefit of those unfamiliar with the tragic incidents in her life it would be well to print brief biographical sketches.

—and read what Harry Reichenbach thinks about advertising in Wid's Daily

C. R. MACAULEY PHOTOPLAYS
INCORPORATED
516 FIFTH AVENUE
TELEPHONE VANDERBILT 4010

NEW YORK. June 10th, 1919.

Wid's Daily,
71 West 44 St.,
New York City.

Gentlemen:-

I want you to know how much the Macauley Company appreciate the extremely fine results they have obtained from their advertising campaign in your paper.

When we were using your medium exclusively, we received inquiries from every part of the United States, from buyers, distributors and exhibitors; and we believe we owe it to you to tell you this, and further that in any future advertising campaign, Wid's will be declared in for a goodly share of the appropriations made.

Very truly yours,

C. R. MACAULEY PHOTOPLAYS, Inc.

Harry L Reichenbach

SPEC. REPRESENTATIVE.

HLR:AF

WID'S *for* RESULTS

Surface Meller Is Old Stuff. Has Fair Fight Scenes

Betty Compson and George Larkin in

"THE DEVIL'S TRAIL"

World

DIRECTOR..... **Stuart Paton**
AUTHOR .....**Frank Beresford**
SCENARIO BY.....**Not credited**
CAMERAMAN .....**Not credited**
AS A WHOLE.....**Loosely constructed surface meller with lots of the old dance-hall stuff; one pretty good free-for-all fight.**
STORY.....**Follows same lines as scores of others; yarn about Northwest Mounted Police and a mighty mean willun.**
DIRECTION.....**Never gets out of the well-worn rut followed in making this sort of picture.**
PHOTOGRAPHY.....**Not always of the best; sometimes poor.**
LIGHTINGS ..... **Ordinary**
CAMERA WORK.....**A few fair long shots of Western scenery.**
STARS.....**Go through their appointed tasks in casual manner; George Larkin peps up a bit in last reel.**
SUPPORT.....**Nothing to brag about on the part of any of the players.**
EXTERIORS.....**Some fair locations used.**
INTERIORS.....**Few, and very conventional**
DETAIL.....**Little attention paid to anything but main plot.**
CHARACTER OF STORY.....**Typical dance-hall atmosphere introduced.**
LENGTH OF PRODUCTION.....**4,693 feet**

CONSIDERED as a cheap picture "The Devil's Trail" is not so bad; considered as a production deserving of attention among up-to-date films it ranks very low. The picture is a loosely-constructed surface meller without rhyme or reason, directing its appeal chiefly to those who want their screen fiction raw and unseasoned by sense or plausibility. There is absolutely nothing new in the offering; throughout it is old stuff with a mean and wicked willun always trying to do somebody dirt for no other reason than that the picture must fill five reels.

The finished product looks as if a few men had gotten together and said, "Let's make a picture, hey?" Well, they did—borrowing situations from wherever it was handiest to get them, dragging stuff in by the heels, and smoothing out some of the rough spots with sub-titles. The result is a film that is so much like a score of others of its class that it carries the family earmarks indelibly.

Never does the offering get out of the rut. There is little attempt on the part of the players to do anything other than merely go through their parts as casually as possible until the fifth reel, when things snap up a bit. For the most part the early reels are just a procession of scenes more than an attempt to tell a connected story—you know, lots of that "After many weary months" and "Twelve years later" stuff in the titles.

Of plot substance there is not an abundance, with the consequence that the story is very slow in its screen telling—it takes a mighty lot of footage to register inconsequential matters, and the observer generally is one or two jumps ahead of the story.

The chief claims to distinction in the picture are probably the fight scenes in the bar room. During some of these passages there are staged some "thrilling" fights, and when George Larkin, in the climax-sequence, whales into about forty rough-neck miners, fighting them with anything that comes handy, things sure fly around that old dance-hall.

While the story concerns the Northwest Mounted Police and the lawlessness of a new gold camp for the most part, and while some of the characters wear heavy clothes and furs, others wear summer attire. There is no snow stuff or cold-weather atmosphere introduced.

Fred M. Maletesta, the willun, starts out early in the picture with his dirty work by selling booze to the Indians. Then he nonchalantly kills the wife of a Northwest Policeman, and "elopes" with the young daughter, Claire DuBrey.

"Twelve years later" Betty Compson, the Sergeant's daughter, is grown up. Claire and a gang of other dance-hall girls are brought to the new gold camp from Alaska by Malatesta and he and William Quinn, proprietor of that thar hell hole of iniquity, start some more dirty work. George Larkin, as Sergeant McNair, comes to the gold camp to clean it up.

Along about here the viewer is treated to a brutal exhibition of woman-beating on the part of Maletesta.

Anyhow, the plot soon reaches the point where the willun has Betty and George Larkin in his clutches. Aided by Claire, George begins to fight for the girl he loves. It is in these scenes that the big scraps are staged. To many the fight will be "thrilling." George pulls a few of the stunts for which he is famous, and everything turns out as well as possible when the saloon gang is cleaned up by the Northwest Policemen.

Will Be Appreciated Only in Cheaper Houses

Box Office Analysis for the Exhibitor

Out in the "sticks" this one will get by fairly well. It is purely surface stuff, but containing enough villainy and cross-purposes on the parts of the characters to satisfy that large body of fans who want their screen fiction raw. The sort of an audience that is in the habit of wildly applauding when the hero puts one over on the willun and finally rescues the shero from his clutches will like the film.

But if you have a particular clientele that demands the best in photoplay entertainment pass this one by. They will probably laugh at it, for the offering is indicative of that sort of meller that used to be in vogue some years ago.

However, if your patrons have been satisfied with the pictures World has been releasing of late, they will probably be glad to see this one. There are several names in it that are familiar to patrons of houses that go strong on the cheaper program stuff, and if you do run and advertise "The Devil's Trail" I'd advise capitalizing as heavily as possible on names. Betty Compson has quite a number of followers, chiefly through her work in comedies. George Larkin has a widely-spread reputation for his dare-devil stunts in the old General Film series, and is at present receiving considerable exploitation in connection with a current serial.

Other names that may be familiar to your patrons—especially if they have followed Universal pictures for any length of time—are Claire DuBrey, Fred M. Maletesta, William Quinn, H. C. Carpenter, Howard Crampton, Robert Magowan and J. J. France.

Adaptation of Stage Comedy Contains Some Sophisticated Humor

Olive Thomas in

"Upstairs and Down"

Selznick-Select

DIRECTOR .....Charles Giblyn
AUTHORS .....Frederick and Fannie Hatton
SCENARIO BY.....Lillian Ducy
CAMERAMAN .....Lewis W. Physioc
AS A WHOLE.....Some amusing situations in the presentation of a story supposed to reveal life in the fast set; sympathy is lacking.
STORY....Adaptation of stage play by the Hattons
DIRECTION.....Succeeds in giving the settings and characters a certain "smartness."
PHOTOGRAPHY ..... Very good
LIGHTINGS....A few pretty effects, but more might have been made of the beach scenes at night.
CAMERA WORK .....Satisfactory
STAR.....Does her best work as the baby vamp in the action toward the close when she is attempting to win Robert Ellis.
SUPPORT.....Ellis suits role of the romantic young Irishman, others fill needs of the story.
EXTERIORS.....Those representing polo field and grounds surrounding a Long Island estate are first rate.
INTERIORS.....Up to the mark
DETAIL.....Titles get as many laughs as the action; many of them evidently were taken from the play; "Midnight Frolic" scenes well presented.
CHARACTER OF STORY.....Concerns the idle rich and their loose morals.
LENGTH OF PRODUCTION.....About 4,500 feet

CONSIDERING the material he had to work with, the need for a certain reticence in the treatment of an unwholesome play and the desirability of arousing some semblance of sympathy for a decidedly artifical group of characters, Director Charles Giblyn did a commendable piece of work in "Upstairs and Down."

Some of his scenes are first rate, although taken all in all they didn't build up much of a story. And here again, there is merely another illustration of the old saying, "You can't make bricks without straw." "Upstairs and Down" is rather short on straw of the kind needed by a producer of photoplays.

The Hattons wrote a cynical smart set comedy that scored on Broadway largely because it gained a reputation of being risque. The lines were as broadly suggestive as the playwrights dared to make them and the characters both upstairs and down, meaning in the drawingroom and the kitchen, were a pretty worthless lot.

The picture, in tone at least, is an improvement on its stage parent. You don't need to be afraid of it on that score, although it isn't going to increase the respect with which simple-minded folk regard the idle rich. Probably it will give almost everybody a few laughs and then they will forget about it, for this isn't the sort of a film that strikes deep.

"Baby Vamp" has become a household word. No community is complete without one or two innocent-eyed, wiser-than-their-years young women who steal the men from their mature sisters. The baby vamp received her name and her first boost to fame in "Upstairs and Down." This is the part filled by Olive Thomas in the picture, and she makes full use of "the baby stare," kittenish mannerisms and the plea, after she has been caught in some bit of trickery, "But you know, I'm only a child."

Miss Thomas is entertaining even if she isn't appealing, the part forbids that, and the plot is so arranged that she is kept in the foreground most of the time. Incidentally, it may be remarked that the "downstairs" element in the play is touched on only casually with the occasional introduction of a disapproving butler and a valet who forces his attentions on the maid.

The baby vamp is content to be engaged to David Butler, a tactless sort of a lover, as long as other emotional episodes are not interfered with. Robert Ellis, a young Irishman belonging to the polo set, attracts her in particular and she inveigles him into accompanying her on a pleasure jaunt to New York, all perfectly innocent, of course.

Olive's sister, Rosemary Theby, visits the Long Island house party the following day and stages an automobile accident that she may be rescued by the fascinating Irishman. We are asked to believe that they fall genuinely in love with each other at first sight, whereupon the baby vamp becomes meanly jealous and concocts a story about Ellis having taken advantage of her childish love and trust.

After things have been messed up for a while, she admits that she was lying and consents to an elopement with her fiance, who, suddenly assuming caveman tactics, becomes really attractive in her eyes.

Most Likely to Get Across in Big City Theaters

Box Office Analysis for the Theater

The location of your theater and the kind of a crowd you are trying to reach must be considered in estimating the box office value of "Upstairs and Down." It strikes me as being essentially a city show, or at any rate one best adapted to please a moderately sophisticated audience. There is not much that can be called heart interest and the worldly-wise attitude of the characters may not exactly fit in with the ideas of a family group.

For the benefit of fans that keep track of the movements of their favorites and are interested in the producing organization with which they are allied, it might be well to make some fuss about this being the first of Olive Thomas' pictures under the Selznick management. The young star has received enough publicity in the past to assure some interest in her present activities.

Although the play "Upstairs and Down" probably is much better known in New York than elsewhere, the title is worth something. Refer to the picture as an adaptation of Frederick and Fannie Hatton's sensational Broadway stage success dealing with the life of the millionaire smart set. Bring in some mention of the baby vamp in all of your exploitation, for she is made the central character of the story.

Catchlines: "Did you ever meet a real baby vamp? Olive Thomas will introduce you to the model for all vamps in 'Upstairs and Down' at the Blank Theater." Or: "How does a baby vamp work? Olive Thomas will show you in 'Upstairs and Down'." Another one: "Don't miss Olive Thomas as the baby vamp in the smart set comedy, 'Upstairs and Down'."

Star the Whole Show in Good Comedy-Drama

Viola Dana in

"Some Bride"

Metro

DIRECTOR ..... Henry Otto
SUPERVISED BY ..... Maxwell Karger
AUTHORS ..... Anne and Alice Duffy
SCENARIO BY..... June Mathis and Luther A. Reed
CAMERAMAN ..... John Arnold
AS A WHOLE..... Delightful exploitation of the charm of Viola Dana; a comedy-drama that the fans will like very much.
STORY..... Plainly a vehicle for the star; light, fluffy stuff that makes no pretense at seriousness or substance.
DIRECTION..... Gets most out of comedy possibilities; handles star effectively.
PHOTOGRAPHY ..... Always sharp and clear
LIGHTINGS..... Satisfactory from every point
CAMERA WORK ..... Very good
STAR..... Is really the whole picture; cute and appealing to a degree.
SUPPORT..... Irving Cummings just gets by as leading man; Ruth Sinclair, Billy Mason and Florence Carpenter meet requirements.
EXTERIORS.... Always chosen for best artistic effect
INTERIORS..... Fitting sets for action
DETAIL..... The wealth of incidentals is what makes the picture a success.
CHARACTER OF STORY..... Frothily harmless
LENGTH OF PRODUCTION..... About 5,000 feet

THIS offering is virtually all Viola Dana—Viola Dana at her cutest and most appealing best. If she doesn't make an audience laugh with and at her antics in this picture it is because there is something wrong with the audience. The film is pure exploitation of the personality of Miss Dana—and the little Metro star scores a hit.

The role that Viola has in the picture is one that gives her particular talents full sway, and she never misses a chance to register. The star is ably aided and abetted in getting over successfully her bag of tricks by the direction, which at all times shows a sense of the value of little things.

Very evidently the story was written to fit Miss Dana. It is light, fluffy stuff that never even makes a pretense at seriousness or substance, and which relies solely on the way it is screened for its appeal. It is a tale of the sort that the popular magazines would call light Summer fiction. By no means is there enough plot substance to carry the burden of five reels, but the film has been pleasingly built up with amusing incident in a manner such as to make it an acceptable whole. All during the screening of the piece the spectator is more interested in what Viola is doing and what she is going to do next than in the story's subject matter.

Viola is a devilish little imp endowed with those "can't behave" eyes. The action of the first half of the picture is laid during her honeymoon with Irving Cummings at a swell seaside resort, where Irving becomes extremely jealous of the attentions showered on his bride, and in an amusing sequence carries her in his arms from the beach to their hotel room as if she were a child.

Then more of Viola's comedy business is pulled in the hotel room, and Viola's manner of cooling Irving's temper and her methods of getting him to make up after the tiff are really funny. But Irving's Spanish blood is aroused indeed when his bride appears in a very bewitching costume at the hotel barn dance, and dances with other men because of Irving's sprained ankle. Irving is real angry this time and leaves his bride at the summer resort. In town he starts divorce proceedings. Viola is given plenty of further chances for laughs when she pretends serious illness in a hospital, hoping in that manner to bring Irving back to her.

Plot complications come a bit faster in this part of the film, and Viola takes the place of a tired nurse. Irving hurries to the hospital to visit the injured lawyer who has started divorce proceedings, and finds Viola apparently in the arms of Billy Mason. But Irving is glad enough to see his wife alive, and takes her home to their dovecote.

Later they have as their guest Billy. Viola's apparent attentions to the convalescent arouses Irving's jealousy to the extent where he hires a female detective. But his actions prove a boomerang, for through a series of laughable events the whole group "frames" Irving, and in an entertaining manner he is cured of his jealousy.

Stuff That the Fans Will Like Very Much

Box Office Analysis for the Exhibitor

This is very good fan stuff, and in those houses where Viola Dana has any considerable number of followers it will go over big. It is a comedy of the sort that is light and airy; full of laughs, and good entertainment for warm summer evenings when folks want just to be amused and not to worry their brains over what is transpiring on the screen.

If you ran May Allison in "Almost Married" the week before your Metro schedule brings you this one, and if it made any kind of a hit, tell your people that Viola Dana's newest picture is another Metro comedy-drama—more comedy than drama, and a picture in which Miss Dana has the sort of a part that will further endear her to them.

Judicious use of stills from the film should be made. Select for display all the stills you can get showing Viola in her various fetching get-ups. She is very cute in her trim bathing suit; also in the bird costume she wears at the barn dance. And if you can obtain stills taken from those passages where she appears in the trickiest negligee ever, use them for all they are worth. Some of the scenes on the beach might help during the hot days, too.

In your advertising go strong on the fact that Viola is seen in one of her best roles. Tell your folks that the picture tells a light and amusing story, full of laughs, and that it is nt for the whole family to enjoy.

Catchlines: "If you don't think it funny when a bridegroom leaves his bride during their honeymoon, see Viola Dana in 'SOME Bride.'" "Almost before the honeymoon was over the bridegroom wanted a divorce. But did the girl with 'can't-behave' eyes let him get away with it? See Viola Dana in 'SOME-Bride.'" "The story of a bewitching imp of a bride who just couldn't make her eyes behave."

Short Stuff

"How long should the titles in motion pictures be?" asks C. L. Chester, of C. L. Chester Productions, in a letter to Wid's Daily.

"Should the titles be given double footage, so that the patrons of first run theaters may be able to read them, or given normal footage, so that the patrons of all other theaters will not be bored by excessive length?

"Here is a problem I cannot solve. I am appealing to you, and to whoever reads this, to help me.

"First run theaters all have a speed delusion —they want to run a long show in a short time. So their film goes through the projection machines at 80 to 90 feet per minute.

"All other theaters run their pictures at normal or slightly above normal speed.

"If we photograph our titles with the great majority of houses in mind—with normal speed in mind—they will flash across the screens of the first run houses somewhat as telegraph poles flash by the windows of the Twentieth Century.

"If we measure them for the big first run theaters, the patrons of all other houses will wonder if the titles have come to stay over the week-end.

"Producers of feature pictures need not worry —the longer they make the titles the bigger their productions. But in my case it is quite different. I do not want to have excessive title footage in my releases. They must be snappy and well balanced. Half of the effect in a short subject is in the composition, the nice adjustment of pictures to titles.

"So my titles have to go out as measured for normal speed projection. If I lengthened the title footage especially for the first run houses I would have to cut out so much picture that there would not be enough scenes to carry the story—and in all other houses there would not only be too little picture again, but also far too much title footage.

"And therefore I am back at where I started. Who can solve the problem of title length for the producer of short subjects, so that the first run theater manager who wants to give double length on his program won't at the same time be giving half satisfaction to his patrons?"

* * *

A one-reeler produced by Educational that ought to go over very well, especially in those houses outside of New York City, is "A Day and Night at Coney Island." Almost everybody who ever thinks of a trip to New York thinks at the same time of a trip to New York's famous playground. In the film are seen mostly all of Coney Island's famous attractions. The reel contains some especially good scenes of the fairyland at night, with its millions of lights winking and blinking. In fact, the film gives one a trip to Coney with all the favorable features and none of the unpleasantness encountered by a personal tour through the crowds.

* * *

The first of the new Poppy Comedies, "Daddy Ambrose," is not productive of any great amount of laughter. The reel was directed by H. C. Raymaker and W. S. Frederick. It is a conventional comedy that never speeds up to any very swift pace, and relies for its laughs mostly on the complications resulting when friend wife believes friend manicurist is the recipient of friend husband's affections.

Mack Swain is the leading fun-maker in this, as in other forthcoming Poppy Comedies which will be distributed by Frohman Amusement.

* * *

A scenic-educational of fair worth put out by Educational is "War Spruce," a reel which shows the activities of the army in wresting from the Oregon forests spruce for airplanes. The picture was taken while the war was still on, but it is still interesting not only because it shows the work of those home-battlefield heroes, but because of its scenic value as well. There are some quite picturesque logging scenes—showing the forest monarchs as they fall, and how they were brought out of the forests to the mill through American ingenuity.

* * *

According to announcement by Famous Players-Lasky, a new one-reel product to be known as Paramount Magazine will be released by that organization. It is claimed to be an educational feature of more than ordinary value, and the first of the series will be released Sept. 1. The thousand-foot subjects include a program of different subjects.

Also announced by the same organization for next season are the Paramount-Post Nature Pictures. Twenty-six of these pictures will be released regularly on a basis of one every two weeks, the first for release in early September. They are one reel each in length. It is emphasized that the films are not "scenics" in the ordinary sense of that word.

* * *

"Off the Trolley" is the title of the latest Harold Lloyd comedy, an amusing farcical, slapstick mixup staged on a trick trolley car. Bebe Daniels and Harry Poland are prominent in the cast as usual

BOOK

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

LATEST OFFERING

"PETS AND PESTS"

RELEASED BY WILLIAM FOX

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MAXWELL KARGER
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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII. No. 80 Sunday, June 22, 1919 Price 25 cents

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. No. 80 Sunday, June 22, 1919 Price 25c

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News of the Week in Headlines

Monday

B. S. Moss in charge of Paramount theaters.
Famous Players deny that Regal Films have secured Canadian distribution.
Robert E. Simon who will build theater on 44th St., cousin of C. F. Zittel, of International.
Mildred Harris signed by Louis B. Mayer.

Tuesday

Motion Picture Co-operative Asso. explains aims of organization.
Owen Moore signed by Selznick.
Julian Johnson sees four circuits of theaters for pictures.

Wednesday

Receiver for Crystal Film Corp.
Wm. A. Brady plans production abroad.
Cohen and Kaufman of Toronto buy three Mutual office in Canada.
World Film application for restraint against Harry Garson for use of title "The Unpardonable Sin," denied.
Clifford Bruce gets judgment by default against Smith-Foley Film Corp. of Canada.
Dinner at Waldorf to Cohen, Berman and O'Reilly big success.
Famous Players to produce "The Copperhead" starring Lionel Barrymore.
Buck Bill defeated in Illinois—no state censorship.

Thursday

Mary Miles Minter signed by Arthur S. Kane for Realart pictures.
Pearl White leaves Pathe to join Fox.
Kessel Brothers to resume production in Fall.
Over $400,000 due creditors of General Film Co.
Ascher Brothers to erect another theater in Chicago.
William Russell on way East to make new affiliation.

Friday

Metro productions announced for the coming season.
Adolph Zukor's views on selective booking.
Jane and Katherine Lee start first of 12 two-reel comedies for Rogers Film Co.
Percy L. Waters elected president of Motion Picture Business Men's Club.
Capitol Theater to open in Fall with Douglas Fairbanks' first United Artists' release.

Saturday

Louis Meyer to add male star to his productions.
Metro sales force hears of new productions for coming season.
Big crowd leaving for St. Louis convention.
Famous Players to build chain of theaters in England.

Keep your schedule open

for the biggest year in Picture History

Metro makes pictures that make money – There will be 36 of them for the year from Big Broadway successes beginning Sept. 1st next, from Big Plays, Big Books, Big Stories made in Metro's Best Manner.

METRO
PICTURES
CORPORATION

fewer & better pictures

Sell Pictures Not Stars and Establish Your Theater

After several years of rather strenuous educational work on the part of some of the best exhibitors, myself and others, anxious to see the film business come to a more equitable basic sales distribution policy, we have finally reached the open market stage. So long as the old producer-dominated program system, which was rotten to the core, was in active operation every exhibitor everywhere proclaimed loudly his desire for open market. Recently when open market seemed definitely assured certain interests for their own reasons have begun a campaign to decry the benefits of the open market system of booking. One of the leaders in this cry against booking each individual picture on its merits has been the First National organization, and, Mr. Williams, for the First National, has made some good points from his viewpoint but has seen fit to forget entirely some of the basic principles involved. Up until the present time the Paramount-Artcraft organization has been the leader among the offenders as to booking films by the program method, or the star series method, both systems giving the producer the opportunity to slip bad ones over because of contract arrangements; it also made it impossible for the producing creator as an individual to have an earning power exactly in accordance with the merit of his product, his earning power being based entirely upon a preconceived notion of such earning power figured out by power guess work before his contract with the distributor had been signed.

So far as I can see now the Paramount-Artcraft plan, and the plan of all other organizations, such as the Big Four, the Metro, Universal, and other organizations who are selling individual pictures are concerned, it looks to me as if it is going to be an absolutely wonderful method of distribution for the intelligent showman. The moment I find that these organizations, any or all of them, are not selling strictly in accordance with the individual merit plan of operation I will be the first to make a real noise about it so that you may know conditions.

The cry has gone up that in the open market method of distribution, the exhibitor is not protected in being able to continue to play the product of one star in his theater.

Loud wails of prospective ruin under such a system come from certain sources, some of them my very good friends among the exhibitors who evidently have not sat back and considered the matter from all sides. One of our chief faults in this business has been to run blindly along a certain alley following a leader without stopping sufficiently to check up whether or not we are going in the right direction. The bigger and more experienced showmen running film theaters today know that the time has passed when they should build their future on the personal popularity of any individual star. It has been demonstrated to their personal sorrow many many times that a star makes a good, fine, rotten or indifferent product entirely according to the story used, and particularly according to the director who produces the film. The very biggest of our stars have learned that even with their best efforts and the securing of what they feel to be the best assistance that they are not always able to make the same quality. They have reached the viewpoint that they should play fair and earn in proportion with the quality of what they make.

You certainly, as a showman, know that in the past year it has been demonstrated time and again that special productions without stars will do more business and please more people than some of our best star features; this being the case, I want to emphasize the fact that the day has gone by when you need worry about catering entirely to the individual. Supposing you do play one or two films of some big star and then another comes along which you either consider too high-priced or not good enough for the money wanted for it, are you going to have to close up your theater because your competitor is willing to gamble that he knows more about values than you? If that is your viewpoint in reference to this business I would advise you to sell your theater quick, because from now on the man who will succeed is the showman who has judgment enough to know when the price asked by the exchange is too much.

Don't let anybody kid you about not having enough films; there will always be more product in the market, and by that, I mean more product that can be shown than there will be theaters to show it in. That is the history of all merchandising and certainly in this business it is decidedly true. It is the simple law of supply and demand. Certainly, within the next year, nobody need worry over a shortage of product and particularly is this true because we have just recently come to a realization of the possibility of the longer run at advanced prices.

There is no reason why every film that comes to your house must be seen at the same price that is a relic of the grindshow days when films were of the class of the Great Train Robbery. Nobody in buying entertainment expects to pay as much for Uncle Tom's Cabin as they do to see Ziegfeld's Follies. To ninety per cent. of this country today the films represent all there is in entertainment, and certainly it is nonsense to feel that we

(*Continued on page 24*)

EVOLUTION

Eighteen months ago I stopped PROGRAM RELEASES because I thought the Program had outlived its usefulness to distributors and producers, and was a hindrance to exhibitors.

Last November, I closed out my BRANCH EXCHANGES.

The system of distribution through a chain of exchanges scattered throughout the United States, owned and managed by a New York or Chicago concern, is unavoidably and inherently WASTEFUL.

One company reports an expenditure for film DISTRIBUTION in 1918 of approximately FOUR MILLION DOLLARS.

If that company had thirty branches the average operating cost was $133,000.00 per branch, or about $2,500.00 weekly for each exchange, large and small.

Suppose each of these branch exchanges had been owned by its branch manager and a few of his assistants; suppose they had had for distribution the same stock of films.

Would the INCOME have been less?

Would the operating EXPENSE have been as great?

The answers are clear and point but one way.

The TREND OF DISTRIBUTION is toward the exchange OWNED either partly or wholly by those actively in charge. This rule is working as surely as the law of gravity. There are such exchanges in existence, hardly known to the gentlemen who sit at the executive tables in New York, which are prosperous because they achieve the EFFICIENCY that comes through INTENSIVE work, INTIMATE knowledge of conditions and PERSONAL acquaintanceship with customers; and most important, because they have the great INCENTIVE that comes from the OWNERSHIP of one's business.

———

I want to form a close business intimacy with an independent exchange in every principal city in the United States.

Where necessary I will assist in establishing new exchanges with films or cash,

In either case I want to be associated with experienced film men who are STRAIGHT, ENERGETIC and COMPETENT — — —

Who will put every ounce of their ability into the running of the exchange — —

Who can be depended upon to be SQUARE with exhibitors as well as themselves. — — —

I would prefer to deal with men who have sufficient means to partly finance the operating expenses of their exchange while it is being placed upon a sound footing, but PERSONAL QUALIFICATIONS are more important than finances.

I have it in mind to acquire an interest in such exchanges.

In writing, mark letters "Personal and Confidential."

George Kleine

63 East Adams St.
Chicago

Sophisticated Story Is Very Well Screened

Ethel Clayton in

"MEN, WOMEN AND MONEY"

Paramount

DIRECTOR .....George Melford
AUTHOR .....Cosmo Hamilton
SCENARIO BY .....Beulah Marie Dix
CAMERAMAN .....Paul P. Perry
AS A WHOLE.....A very well-screened picture that makes a high bid for interest through its value as narration rather than its value as drama.
STORY.....A sophisticated piece of work proving that virtue more than pays; Cosmo Hamilton again flays fast lives of certain wealthy social sets.
DIRECTION.....Intelligently handles players and subject; picture progresses at even tempo.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Always arranged for artistic effect
CAMERA WORK.....Responsible for several enhancing touches.
STAR.....Shows ability to register without overreaching.
SUPPORT.....Lew Cody very good as sophisticated cynic; Irving Cummings gives good performance; also others.
EXTERIORS.....Not very many, but all good
INTERIORS.....Some beautifully and tastefully dressed sets high-class throughout.
DETAIL.....Given the usual care in production of this caliber; always done well and sensibly.
CHARACTER OF STORY.....Very spicy in certain respects; nothing offensive.
LENGTH OF PRODUCTION.....4,335 feet

"MEN, WOMEN AND MONEY" is a visualized novel containing considerable interest. In picture form Cosmo Hamilton's story is quite rich in its value as narration, and it is on its value as such, as differentiated from its worth as drama, that the picture stands. The subject has been very well produced and excellently staged. Many of the interiors are a treat to the eye, and the hand of a capable art director is evident throughout. Everybody concerned has worked hard to dress the story up in rich attire, and the finished product successfully shows it.

The picture has as its theme the truth that to the traveler of the virtue-path there always is at the end a goal well worth the journey, even though that journey be tough and troublous. In this instance the theme is quite pleasingly and interestingly presented through the medium of a girl who, not realizing the sinister powers of the waters, rocks the boat in the whirlpool of fast living indulged in by certain wealthy social sets in New York. Figuratively speaking, the boat tips, but the before the girl is caught in the whirlpool's full force she struggles to shore.

It is the utter thoughtlessness of the girl and the real innocence that lies beneath that arouses sympathy with her on the part of the viewer. Ethel Clayton is the girl, and she reaches up to every requirement of her role in every instance. And she is given splendid support throughout, especially so on the part of Lew Cody. Among the more important players are Irving Cummings, James Neill, Jane Wolfe, Sylvia Ashton, Winifred Greenwood and Mayme Kelso.

Cosmo Hamilton shows a thorough understanding of "men, women and money" in his story. But chiefly does his pen become bitter when he treats with the lives of the fast set, tearing down their veil of apparent respectability and showing the shallow, pleasure-loving crowd they really are. Of course, some of his stuff is pretty spicy, and when the author gets going he generally calls a spade a spade.

Chiefly the story concerns Ethel. Through logical and well-registered passages that plant her character she reaches the point where she comes to live in New York and be one of a very wealthy and very fast bunch, her bankroll totaling only $2,000. Lew Cody, a wealthy cynic, is interested in Ethel, but cannot make himself believe totally in her innocence. When he offers to "take care of her" Ethel shows her true colors, and to pay the debts she foolishly contracted, takes a position as a model in the shop she once patronized. Cody sees himself in a different light after his turn down at the hands of Ethel, and starts out to prove himself to her. He takes an interest in poor boys.

Irving Cummings, who has been refused by Ethel, tries to make things as unpleasant as possible with her in her job as model. Ethel proves her real worth when she refuses to appear before a select crowd of buyers in lingerie, choosing rather to go to jail. At the proper juncture Cody arrives, and soon he and Ethel find that each is satisfied with the other.

"Practical Wisdom"

The chief functions of the commercial film Labaratory are to make "Quality Prints" and render "Prompt Service." Any Laboratory which cannot supply both is not functioning.

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REPUBLIC LABORATORIES, INC.
729 Seventh Avenue, New York

Good Enough to Make Considerable Fuss Over

Box Office Analysis for the Exhibitor

Ethel Clayton in

"Men, Women and Money"

Paramount

This one is worth making a bit of a fuss over—and there's quite enough advertising possibilities to do it with. Of course, of first importance is Ethel Clayton. Her pictures lately have been going over pretty well, and with her latest she will undoubtedly make a hit with her followers, although some may be just a bit displeased at seeing her in the type of story screened.

The exhibitor who caters to a family trade must consider that, too. There is nothing in the film offensive or vulgar, as such, but the fact is that the picture lives up to its title in a large sense—that is, it gets over that a man is willing to pay a money price for the woman who in return is willing to give her virtue.

Cosmo Hamilton has gained a wide reputation as a writer of "spicy" fiction, and this tale is typically Cosmo Hamilton. He is very well known to readers of magazines like Snappy Stories and a few other of the same sort, and using his name in the billing will undoubtedly help bring in admissions. Especially play up his name if you are catering to a big city crowd. Downtown audiences generally are the sort that can appreciate this type of picture, and it is very good transient stuff. In neighborhood houses the fact that it teaches a moral will sugar-coat some of the very sophisticated ends.

Use all the stills you can get on this one. A lobby display that will show off the artistry of some of the interiors ought surely to attract a few admissions.

The cast includes several well-known names besides that of the star—Irving Cummings, Lew Cody, Winifred Greenwood, and others, and mention of their presence in the film might help.

Keep a place on your schedule

for

"THE YELLOW EEL"

starring winsome

ALICE MANN

Supported by a strong cast

A picture crowded with love and mystery, with a background of secret service action that will grip and enthuse the motion picture public and crowd your theatre.

Now in production. Distribution plans will be announced later. For further information, address:

McCLURE PRODUCTIONS

Berkeley Building New York

Hart Pulls Novel Stunt in Rapid-Action Cowboy Drama

William S. Hart in

"Square Deal Sanderson"

Artcraft

DIRECTORS....William S. Hart and Lambert Hillyer
SUPERVISED BY.....Thomas H. Ince
AUTHOR.....Charles A. Seltzer
CAMERAMAN.....Joe August
AS A WHOLE.....Lots of gun-play, hard-riding and snappy action in capably produced picture.
STORY.....Taken from story by Charles Alden Seltzer published in the Argosy magazine.
DIRECTION....Never lets things drag for a moment
PHOTOGRAPHY.....Clear and pleasing
LIGHTINGS.....Good
CAMERA WORK.....Long shots of range country in Arizona are very fine; close-ups used to good purpose in dramatic scenes.
STAR.....Pulls a few new stunts as cowboy hero
SUPPORT.....Frank Whitson is the willun and Ann Little the girl saved by hero Bill Hart; others in minor roles look their parts.
EXTERIORS.....Western country offers suitable backgrounds.
INTERIORS.....Conventional
DETAIL.....Most of the titles are written in the cowboy lingo; directors were careful about details calculated to give the production atmosphere.
CHARACTER OF STORY.....Typical Hart picture
LENGTH OF PRODUCTION.....About 4,800 feet

CONSIDERING the hundreds of thousands of feet of cowboy melodrama that have been produced since the days of Broncho Billy Anderson, it is something of an accomplishment to find a new stunt for a thrilling climax. Bill Hart found one for "Square Deal Sanderson" and it sure does go over big. The audience is all excited about the predicament in which Bill and Shero Ann Little are placed, for Willun Frank Whitson has them at his mercy when the cowboy hero pulls a trick that is likely to get a hand from any crowd.

Hart, bound to a chair, works his way across the room to a stove where he holds the rope against a burning log until the strands part. Of course, this has been done before, but what follows is novel. In an adjoing room, Willun Whitson is making things decidedly uncomfortable for Ann. Instead of breaking through the door, Bill throws a rope over the partition, catching Whitson's head in the noose; then draws him up against the side of the wall. After the man has almost choked to death, he is allowed to fall to the floor, for Hart prefers to kill him in another way.

One other incident revealing ingenuity in continuity development comes in an earlier sequence. Hart has been jailed by his arch enemy, who, incidentally is in love with Ann. Determined to get free, the resourceful cowboy, aided by a confederate on the outside, manages to hitch a cable around the bars of his prison cell, the other end of the cable being attached to a cart drawn by a mule team. As a result, the bars are torn out of the side of the building and the prisoner walks to freedom.

These happenings have been mentioned in particular because they are important in putting over a production with Bill Hart fans, who have come to expect an action-story tempered by heart interest. In "Square Deal Sanderson" they will find their hero running true to form as the fearless rider of the plains whose code of honor is always backed up by the ability to get what he wants.

Just to set the pace at a high speed, they bring in a double shooting before the picture has run half a reel. Among the papers carried by one of the dead men, Bill finds a letter and a roll of bills sent by the outlaw's sister, the letter containing an urgent appeal for the return of the brother whom she has never seen since childhood.

His sense of chivalry being appealed to, Square Deal Sanderson takes it upon himself to help the girl, who is in danger of being swindled out of her ranch. Ann believes him to be her brother and Bill plays the part because it fits in with his plan to checkmate Willun Frank Whitson, who is a big power in his old home town.

From the time the cowboy adopts the cause of the defenceless girl, it is a battle of wits between the two men, enlivened by plenty of physical combat. The plot is complicated enough to carry the action and there is a touch of romance in the relationship of Ann and her champion, who, of course, is forgiven for his deception and accepted as a partner in the ranch business on a matrimonial basis.

Sure to Get Across With Any Sort of a Crowd

Box Office Analysis for the Exhibitor

This holds all the way. It is a good audience picture which is well worth backing up with a generous exploitation campaign. Once in a while Hart tries something different, but seemingly he has proven to his own satisfaction that folks are best satisfied when he sticks to the sort of cowboy characters that he has made famous. "Square Deal Sanderson" is a regular Bill Hart story, but that doesn't mean it is merely a repetition of what he has done before.

You may even work along the line of this being a western drama that is different, playing upon the novelty of the situations introduced, notably the one referred to at some length in an earlier paragraph. Tell your folks that if they think they are familiar with all the stunts used in cowboy dramas, they will discover something new in William S. Hart's latest production, "Square Deal Sanderson," an adaptation of one of Charles A. Seltzer's popular stories.

Hart's pictures always have one big point in their favor. They are melodramatic enough to suit the taste of the most sensation-loving crowd in the cheaper neighborhoods, but equally they appeal to another and more critical public that wants to see things done right and is quick to detect small flaws in a production. This is expertly constructed to prevent inconsistencies in the plot, also it is staged in a way that carries faithfully the atmosphere of the west of a more romantic period.

Some of your patrons may be interested in learning that Ann Little is Hart's leading woman. Her name is fairly well known to film fans and she gives a creditable performance in the character of the girl whom the square-dealing cowboy befriends.

A WORD TO THE STAR-STEALERS

THIS is to notify all unscrupulous producers and all unscrupulous agents of unscrupulous producers that the Universal company has a perfectly good contract with Miss Priscilla Dean, and that the Universal company intends to protect its rights to the very limit of its ability.

Since you have no sense of honor to which we can appeal, we are forced to appeal to your sense of fear of the law.

Some of you have been making offers of higher salaries to actors and actresses now under contract with the Universal knowing in your cheap hearts that you would create a keen sense of dissatisfaction in the mind of the star and hoping thereby to cause the star to spoil a picture or two for us and make us glad to give up our contracts. Thank God, you are dealing with the wrong person when you seek to corrupt Miss Dean's sense of honor.

Some of you have gone into meetings of the National Association, prating loudly about a higher standard of honor in the business; only to send secret word to one of your agents to see if such and such a star could not be stolen.

The only standard of honor that is worth a damn in this business or any other business is a standard of action, not of words.

The Universal company, as fast as it obtains legal proof of your guilt in the matter of star-stealing or contract-violating, will publish your names so that the whole trade will know who is putting the curse of crookedness upon the industry. The Universal will ask exhibitors to establish a real standard of honor in the business by refusing to book pictures made with stolen stars or based on violated contracts.

The whole trade knows that Miss Priscilla Dean, for example, was lifted from obscurity to stardom by the combined efforts of the Universal brains, Universal enterprise and Universal money. The exhibitors now recognize her as a star of the first water. We think they will cooperate with us in seeing that stars are not stolen by any of the vultures of the trade. We think they have had enough sad experience in this line and we think they all KNOW that every time a star is stolen it is the exhibitor, not the crooked producer, who foots the higher bill.

We are looking for peace, gentlemen, but if necessary we will fight like hell to get it.

UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle

Typical Movie Meller Does Not Live Up to Title

Fannie Ward in

"THE PROFITEERS"

Astra Prod.—Pathe Dist.

DIRECTOR .....George Fitzmaurice
AUTHOR .....Ouida Bergere
SCENARIO BY.....Ouida Bergere
CAMERAMAN .....A. C. Miller
AS A WHOLE.....Typical "movie" meller that does not live up to its timely title, which is just camouflage for wealthy willun.
STORY.....The terrible tale of how the boss of the food trust framed the wife of the crusader against high prices.
DIRECTION.....Generally gets as much as possible out of thin plot; sometimes permits over-acting.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Occasionally too contrasty
CAMERA WORK .....Nothing exceptional
STAR.....Pleasing in early reels; later on emotes without restraint.
SUPPORT.....Capable company, including John Miltern, Leslie Stuart and Edwin Stevens.
EXTERIORS....Good; visualized speech shows view of cattle, hogs, sheep, lumber, coal, oil, etc.
INTERIORS ..... The proper thing
DETAIL.....A few good touches that add interest; sometimes laid on a bit too thick.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,385 feet

OUIDA BERGERE can not claim much originality for the story of "The Profiteers," as screened. The offering is a typical movie meller of not over-much value as entertainment, and virtually no value at all as propaganda against profiteering. The title is merely camouflage for a very well-known type of wealthy willun, who in this particular case happens to take the character of the boss of the food trust. But despite his titular make-up you know him—he is the same guy that is always trying to wreck happiness to meet his own ends.

In the early scenes are shown at considerable length just how much Fannie Ward loves John Miltern, her husband, who is a crusader against high prices, and how much John thinks of Fannie. Then John makes a speech against profiteers, particularly against Edwin Stevens, who secretly controls the food combine. Many of John's remarks are visualized on the screen, and the viewer is treated to scenes of wheat fields, cattle, sheep, hogs, coal, cotton, oil, dairy products and other necessities of life, all of which are being juggled by profiteers. These early scenes and their treatment lead the viewer to believe that the picture is going to be an earnest, serious and perhaps interesting treatment of a very timely topic.

But such is not the case. Having planted the reason for Stevens' not liking Miltern a' tall, the film soon slips into the usual meller stuff, and the profiteering end of it is dropped almost entirely—or at least made entirely secondary to the ordinary plot concerning only a few people. This is disappointing, especially in view of the fact that from this point on the film follows usual and well-worn paths, having little regard for plausibility and relying heavily on co incident.

Fannie Ward gives a fairly pleasing performance, but sometimes emotes too freely, especially in those sequences following the murder of Stevens, when tears are smeared all over her face.

It is when Miltern leaves town for two days that the real story begins. Stevens, in an endeavor to get something on Miltern's wife, lures her through his accomplices to a road house. Through Leslie Stuart, a lounge-lizard, Fannie is framed so that a photograph is taken under compromising circumstances. Stevens tells her that unless she succeeds in making her husband quit speaking against him he will publish the story and flashlight.

As the time approaches for her to keep the agreement Fannie becomes very much wrought up and goes to Stevens' office. Unknown to any one Leslie Stuart hides behind a chair there. During a struggle between Fannie and Stevens the latter falls on a spindle file on his desk, which apparently kills him. Fannie rushes home, believing she has been the cause of Stevens' death. But Miltern, logically brought to Stevens' office, takes the blame for the murder. He sees Fannie for a moment at their home and both insist on taking the blame for the killing.

However, it later develops that Leslie Stuart shot Stevens in the back with a revolver equipped with a silencer, and that it was that shot that killed him. Then, according to the synopsis, the two adoring lovers take a back-to-nature vacation in the woods, "the world forgetting, by the world forgot."

Star's Name Will Have to be Relied on Mostly

Box Office Analysis for the Exhibitor

The presence of Fannie Ward in this offering will have to be relied upon mostly to bring folks to your theater. The title is very timely and has a good box-office value, but you cannot go very strong on the profiteering end of it and still be very honest with your folks. True, that end is introduced, but it is only a minor end. The picture is just a meller more than a treatment of profiteering.

However, surface stuff may be enough to satisfy your patrons. If that is the case you can tell them that this is a story of a profiteer—one of the men who are responsible for the present high prices of food. But don't try to get away with the profiteer idea if your audiences are really intelligent folks.

In the smaller neighborhood theaters catering to audiences largely composed of working men and their families this will get by all right. Those housewives to whom every few extra pennies on an article mean much when a small weekly wage must suffice for household expenses are sore enough at profiteers to believe them capable of anything. In this picture there is a profiteer who is a mighty low cuss, and on whom the women can vent their spleen at will.

Now— May the Devil Take the Hindmost

Practically all of the producer-distributors and the few distributors who operate without making their own productions have told you, the Exhibitors of the nation, of their plans, productions and policies.

Now that the cards are down on the table let us strip the bunk out of all the promises and predictions and see what's left that is rock solid.

Here's the answer:

This year and hereafter in the picture business *the pictures themselves are going to be the basis of the business you do either with producers or distributors of pictures.*

You are going to see that you get something for your money.

You are going to buy pictures as you buy any other kinds of merchandise—*sensibly.*

The biggest exhibitors in the biggest cities have decided in the majority of cases not to buy productions in bulk any longer. Most of the new policies that have been announced were decided upon because the producer-distributors realized that you would not fall for the old methods any longer.

HODKINSON

waited a long time to build right to meet the new conditions.

is now ready for the battle to determine the survival of the fittest.

If *quality* and *individual picture values* are to be the standards this year (and they are going to be) the W. W. Hodkinson Corporation commands your attention for these ARE our standards. Companies that cannot meet these proper standards will have to go out of business.

Let's see who get's out first?

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Suspense and Puzzling Twists in Murder Mystery

Corinne Griffith in

"A Girl at Bay"

Vitagraph

DIRECTOR .....Tom Mills
AUTHOR ..... Joseph Gollomb
SCENARIO BY .....Katherine Reed
CAMERAMAN .....Tom Malloy
AS A WHOLE.....Very well-sustained murder mystery full of suspense and puzzling twists; better than ordinary program stuff.
STORY.....Adaptation of magazine story, "Hunt the Woman;" a carefully-written piece of work with fair amount of logic.
DIRECTION.....Keeps an air of mystery throughout; keys the action to proper tempo for best results.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Some soft lightings chosen for a few exteriors; other illuminations O. K.
CAMERA WORK .....Acceptable
STAR.....Gives excellently restrained portrayal of girl menaced by terror of arrest for murder.
SUPPORT.....Convincing aid given star by Walter Miller, Harry Davenport, Denton Vane and Walter Horton.
EXTERIORS .....Some very pretty shots
INTERIORS.....Up to standard
DETAIL.....Arranged to aid smoothness of presentation.
CHARACTER OF STORY.....Murder mystery
LENGTH OF PRODUCTION.....4,500 feet

THE well-sustained cloak of mystery that shrouds most of the footage of "A Girl at Bay," lending the film a full quota of interesting suspense, makes the offering better than ordinary program stuff. There are several other elements and factors that help, also. The picture in its entirety is a logical and compelling working out of a murder mystery with enough puzzling twists and final justification to satisfy most fans.

The story is one that lends itself quite well to screen narration, and shows in a measure the scientific psychological methods often used at the present time in the detection of criminals. The plot has been carefully written and just as carefully screened. It is not a detective story in the common meaning of the term —rather is it a study of fear and reactions on the individuality of a refined and intelligent girl who believes herself to be a murderess.

Then, too, there is love interest introduced that gains a certain amount of sympathy, and Director Mills has so handled his material as to bring out its many good points.

Corinne Griffith is splendid in her portrayal of the hunted girl, and the manner in which she registers many purely psychological points, as differentiated from physical points, is commendable. She is sure to gain many more followers by her work in this picture. Always is she convincing as the girl who believes herself to have killed the brother of the man she comes to love.

Clever plot building and a knowledge of criminology have given the author a chance to construct some rather original situations, which, while perhaps a trifle far-fetched in some cases, are nevertheless interesting.

The blanket of mystery is thrown over the film in the opening passages, and as the story gets going becomes deeper and more subtle. The film opens showing Corinne with a knife in her hand and the body of a man at her feet. Evidently she has murdered him—at least that is the impression given at first and held up to the end.

True to type, according to criminology, Corinne seeks safety in boldly presenting herself in the office of Walter Miller, a judge, after having drugged his secretary. Corinne becomes the young judge's secretary—the secretary of the brother of the man she believed she killed. Walter Horton, a police detective, believes Corinne guilty of murder. He shadows her. Another mysterious character dogs her footsteps and offers her his protection.

Walter Miller becomes enamored of Corinne, and asks her to be his wife. She refuses, knowing that she can never find happiness with the brother of the murdered man. Plot complications come in rapid succession here, and there is a well-timed and quite exciting race between a train and an automobile.

A criminologist friend of Walter Miller, Harry Davenport, is also working on the mystery. In an automobile accident Miller is injured, and is saved from death by Corinne's marriage to him. The criminologist allows Corinne to furnish a mountain home, and it is through her individuality, as expressed by the furnishing, that Miller recognizes her as the owner of the apartment in which his brother was killed. However, matters are adjusted plausibly and happily, it later proving that just as Corinne was about to stab the man when he embraced her, she fainted, and the killing was done by Denton Vane.

Better Than Usual Run of Program Stuff

Box Office Analysis for the Exhibitor

This offering can be relied upon to please most fans—especially if they are used to the usual run of program stuff. Of course, some ends of the picture may be a bit deep for the minds of those who like the sensational mellers where the hero always rescues the shero, but nevertheless the picture may be considered good entertainment of more worth than ordinary program offerings.

Corinne Griffith is not as well known to most fans as some of the other Vitagraph stars, but she sure is a comer. And her appearance in "A Girl at Bay" is going to get her quite a number of followers. If she is as fortunate with all her pictures as she is with this one the fans will soon want to see more of her. So it's safe to go strong on her name in the billing—she holds up and has pretty good possibilities, as she has proven in some of her previous pictures.

"A Girl at Bay" is not a bad box-office title. It suggests a girl fighting with her back to the wall, and use of the star's name and title, while admittedly the obvious stunt, is the best one with this picture.

Catchlines: "A screen presentation of the successful magazine story, 'Hunt the Woman'." "Who killed Judge Craigin—and why? See Corinne Griffith in Vitagraph's mystery, 'A Girl at Bay'." "The story of a beautiful girl haunted by fear, obsessed with the belief she had committed murder, and ready to sacrifice her life because she could not have happiness with the man she loved—and who loved her."

To Exhibitors—

FOR some time I have realized that the star series plan of distribution has been easy to attack and difficult to defend. It was a breeder of complaints from exhibitors, who felt that at times they were forced to show pictures they did not want, and from stars and allied producers who felt that sometimes their product was being used to help sell the product of others.

Many of these complaints have been utterly unfounded. Investigation has shown that in nearly every way the star series plan of booking has been fair to all concerned. But this method made it possible for agitators to poison the minds of stars, producers and exhibitors as to our policy.

For a long time I have been working out the Selective Booking Plan in an effort to devise a system of booking that cannot be criticized—a plan absolutely proof against attack—fair to every individual concerned in its operation, from studio to screen.

The Famous Players-Lasky Corporation has been trying conscientiously to eliminate all criticism and we have devoted our energies for the last year to finding ways and means to obtain for exhibitors only the pictures they want and to make it possible for stars, producers and authors to get the greatest circulation for their product and the best returns without any encumbrance whatsoever.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

I feel confident that the Selective Booking Plan, which will be put into effect beginning September 1st, will eliminate all the evils of former plans once and for all time. Every individual picture will be put on its own merit to succeed or fail by its own drawing power—and by nothing else.

The Famous Players-Lasky Corporation wants to assure every exhibitor of the co-operation and honest intention on its part to produce only such pictures as will bring him success and profit and good will—pictures that will make it possible for him to receive from the public at all times an admission charge commensurate with their entertainment value. The public is demanding consistently fine productions and is ready to do its part if it gets value received for the price it pays.

This new plan is devised to reward properly every able effort of exhibitor, star, director, and producer. It will be a tremendous incentive to every person who takes part in it.

Adolph Zukor

Famous Players-Lasky Corp.

President

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Little Entertainment Value in Obvious Meller

June Elvidge in

"Love and the Woman"

World

DIRECTOR .....Tefft Johnson
AUTHOR .....Philip Lonergan
SCENARIO BY .....Giles R. Warren
CAMERAMAN .....Philip Hatkin
AS A WHOLE.....Obvious stuff about overworked mother who substitutes her child for baby of rich folks; very ordinary program picture.
STORY.....Very elemental; shows virtually no originality either in appeal or construction.
DIRECTION.....Conventional handling of material; never gets below surface.
PHOTOGRAPHY.....Varies between good and poor
LIGHTINGS ..... Ordinary
CAMERA WORK.....Just fair
STAR.....Plays part of suffering mother and later role of baby girl well enough.
SUPPORT.....Nothing to brag about on the part of any of the players.
EXTERIORS.....Some good; others poor, particularly a few studio-built street scenes.
INTERIORS ..... Passable
DETAIL.....Doesn't help matters very much
CHARACTER OF STORY....Nothing very elevating
LENGTH OF PRODUCTION.....4,846 feet

MOST of our old ten-twent'-thirt' friends are to be found (and in their well-known make-ups) in "Love and the Woman." We have the drunken husband, the wife who suffers but who supports the husband and their baby, pawned jewels, blackmail, artist-lover, "from-rags-to-riches," a few convenient deaths, and a lot of other stuff along similar lines, all of which elements have been put together in typical movie meller style by the author, aided and abetted by the folks who screened the piece. The only old friend that was missed was the dastardly willun, but his place is taken in this one by a wicked woman willun.

For the most part the picture is the tried and true sob stuff that used to make the gallery cheer back in the old days when the girl married the nice, clean young feller after all—in the third act. But before we get that far we must have all the dreary details paraded before us so we know just what a terrible time was had by all before they get to where we knew they were going when they started.

The chief trouble with the picture is its obviousness and its superficiality. Also it is quite slow in movement. That large body of fans who indulge in the pastime of trying to outguess the author are going to be correct in almost every one of their guesses when they start on this one.

The sadness and suffering are laid on with a very generous hand so as to be certain that no one misses the points striven for. In an attempt to get sympathy for the leading character the poor mother suffers and suffers and suffers some more—just to give her sufficient excuse to switch babies when the chance conveniently offers itself. And just to give the mother that chance the author has most nonchalantly killed another mother and a baby.

June Elvidge is the mother whose back is bent by her weary toil as a chambermaid in a hotel. Ed Roseman is the drunken husband who spends all the money his wife earns. A traveling salesman, Donald Hall, comes to the hotel accompanied by his invalid wife and sick baby. June spends a lot of time with the sick mother and the baby. But the woman dies. So does the baby. June is caught in the act of switching her kid for the dead baby by Marion Barney, another chambermaid, who does dirt by our shero, making the latter pay for silence.

June watches her baby grow up under the care of Donald Hall and his sister. But pretty soon the years roll by (mostly through titles) and June dies. June next is seen as Donald Hall's daughter. She makes a much better appearance and is much more sympathetic in that role than as the woebegone mother.

But through June's artist-lover the woman willun darkens the path when the artist gets the now-aged chambermaid to pose as a gypsy. From then on the woman willun pursues June, extracting blackmail. Things soon come to a pass where June gives the willunness her jewels. This leads to the arrest of the hag and June's real father, and finally brings knowledge of June's real identity to her foster father. June loses one admirer through this, but her boyhood sweetheart proves true blue, and the foster father doesn't die of heart failure, but tells June she shall always be his daughter.

Included in the cast are Lillian Lawrence, Rodman LaRocque, George MacQuarrie and Laura Burt.

Suitable Only For Cheaper Houses

Box Office Analysis for the Exhibitor

If you are catering to a very cheap crowd this one will get by. But if your patrons are the kind that demand more than purely surface stuff of the kind that used to make a hit in the nickel shows, pass this one up. There is nothing much in it that hasn't been done time and time again, and most of your crowd will be able to tell before the picture is half over just about how things are going to turn out.

June Elvidge has been getting considerable newspaper publicity of late, and has quite a number of followers among those who have been keeping tabs on World pictures. Those who have seen her before should be willing to spend money to see her in her latest picture. And if your people like her you can tell them that June plays two parts in this picture—each distinctly different from the other.

But go very slow on what you say about the offering in your advertising. If your folks are at all critical you had better slip this one by as quietly as possible, because if you don't some of them are liable to seek you out and tell you what they think about it—and it's a safe bet that there will not be many complimentary remarks.

The offering is certainly no picture for a downtown house or a better-class neighborhood theater. It is suitable only for exhibition before audiences whose emotions are easily appealed to and whose mental average is not very high.

The main title does not mean much as far as the subject-matter is concerned, and is rather misleading.

Much Suspense in Absorbing Adventure-Mystery

William Russell in

"A Sporting Chance"

Russell Prod.—American Film—Pathe Dist.

DIRECTOR ..... Henry King
AUTHOR ..... Stephen Fox
SCENARIO BY ..... Stephen Fox
CAMERAMAN ..... Not credited
AS A WHOLE..... Absorbing adventure-mystery full of suspense; an excellent photoplay.
STORY..... Chock full of interesting plot material; very clever mystery stuff; shows how much story can be put in five reels.
DIRECTION..... Keeps things moving in compelling manner; starts out speedily and keeps up pace throughout.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... No unusual effects
CAMERA WORK..... On par with photography
STAR..... Has pepful role and plays up to it for all it's worth.
SUPPORT..... Fritzi Brunette a pleasing female lead; good work also done by other players.
EXTERIORS..... Virtually none
INTERIORS.... Always proper backgrounds for action
DETAIL.... Shows careful attention; figures largely in holding up mystery.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION..... 4,670 feet

EXCELLENT photoplay entertainment is offered in "A Sporting Chance." The picture is an absorbing adventure-mystery full of suspense and action, and screens a story that keeps the viewer on the jump every minute of its unspooling. There is not a single dull moment; always there is something transpiring on the silversheet that adds to the observer's interest in the outcome, and the picture is a very good example of how much story can be crammed into five reels—story that reaches out for the attention in the very early scenes and then holds it to the end. There is not an inch of padding or excess footage of any kind in the offering.

The picture's worth is due in no small measure to Director King's manner of handling his material. Primarily the story is one of adventure, the kind of stuff that King has so ably handled before, and with this one he again proves that he knows how to keep suspense without losing the force of any of the other elements. But what holds the viewer absorbed completely is the mystery element. One's curiosity is immediately aroused and one can hardly wait for the plot to unfold to know the reason for it all. And when the denouement comes it is a pleasant surprise, and makes one hesitate to say that the story is not plausible.

Stephen Fox's story is chock full of interesting plot material, and both story and scenario have been so built up as to take advantage of every iota of suspense. The author cleverly has worked up innumerable complicating situations, and has just as cleverly worked out their solution. What helps speed things up considerably is the fact that virtually the whole action of the piece takes place within a few hours, allowing of no let-down of interest through "That Night" and "As the years roll by" sub-titles. The story is pure fiction, but fiction of a compelling sort.

William Russell has a very pepful role, and plays it with a dash and nerve in keeping with the rate of speed maintained by the story. He is ably and pleasingly aided by Fritzi Brunette, and a group of players that includes George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks.

The story centers about a mystifying midnight conspiracy in a New York hotel. At first the viewer is led to believe that Bill Russell is to be the victim of a badger game. After there is planted the knowledge that Bill, the young millionaire, is about to kill himself, there follow many pasages that build up that belief. One is convincingly led to believe that Bill is the victim of a gang of confidence workers.

And knowledge of Bill's reason for wanting to kill himself is kept from the viewer in a most curiosity-getting manner. Just as he is about to pull the trigger of his revolver he hears a shot across the court. He sees Fritzi apparently killing a man. Of course, this is a frame to get Bill's attention, and from then on things happen with a whirlwind rapidity. In the end it turns out that the whole night's happenings were framed by a theatrical company just to prove a critic wrong who had stated of a show that it never could have happened. The happy ending is supplied when Bill learns that Fritzi is not engaged after all, and that she is as much interested in him as he is in her.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Latest Release
"The City of Comrades"

A Subject That Will Please Majority of Fans

Box Office Analysis for the Exhibitor

William Russell in

"A Sporting Chance"

Russell Prod.—American Film—Pathe Dist.

Here is excellent fan stuff—a picture that can be relied upon to suit almost any audience. It will go big in the cheaper houses, and can stand up in the better-class houses as well. It is very much better than the usual run of program offerings, and worthy of a little work on your part in getting the crowd to come and see it.

Since he has been appearing in American pictures, William Russell has added to the big group of followers he made with Mutual, and houses that have been running program stuff for any length of time shouldn't have much trouble in getting folks in with Russell's name.

But the star is not the biggest attraction about this offering—it is the picture itself, all in all. So in your advertising promise your patrons a photoplay that will keep them on edge from the first scenes to the last, and with a pleasant surprise at the finish.

In the smaller towns the "adventure in New York" angle might be played up to advantage. If you conduct that sort of a house in a smaller town tell your folks that you have a picture of real adventure in a big city. Tell them to see how much can happen even in the short space of a few hours.

In exploiting this I wouldn't tell too much about the story, because to print a synopsis of it would spoil much of its effectiveness. This is the kind of a subject that lends itself best to teaser stuff—the more you arouse curiosity the better satisfied your folks will be with the picture, because the film itself is one that gets the viewer very much het up about how it's all going to turn out.

Use catchlines something like: "Why did the young millionaire want to kill himself? He wasn't disappointed in love, nor had there been financial reverses. See William Russell in 'A Sporting Chance' and find out."

ALLEN HOLUBAR

CREATOR OF

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QUALITY — SERVICE

Rothacker

1339-51 Diversey Pky. CHICAGO

Comedy is Pretty Thin in Picturization of O. Henry's Story.

Wallace Reid in

"You're Fired"

Paramount

DIRECTOR.....James Cruze
AUTHOR .....O. Henry
SCENARIO BY.....Clara G. Kennedy
CAMERAMAN .....Frank Urson
AS A WHOLE.....Conventional comedy doesn't carry through five reels.
STORY.....Adaptation of O. Henry story, "The Halberdier" fails to convey the spirit of the author's work.
DIRECTION.....Lacks fresh inspiration in handling of comedy scenes.
PHOTOGRAPHY .....Good
LIGHTINGS.....Generally first rate
CAMERA WORK.....One or two strikingly artistic soft-focus close-ups that bring out the beauty of Wanda Hawley.
STAR.....Works hard to extract humor from situations that are not strong in themselves.
SUPPORT.....Wanda Hawley decidedly attractive as the girl in the case; efficient cast all through, with Theodore Roberts in characteristic role.
EXTERIORS .....Seldom needed
INTERIORS.....Ball room sets and others are adequately furnished.
DETAIL.....Doesn't call for particular comment.
CHARACTER OF STORY.....Unobjectionable
LENGTH OF PRODUCTION.....4,183 feet

THIS is an O. Henry story minus the O. Henry spirit. Admirers of the master craftsman of short story writing will have to look hard to find traces of the genius for characterization and significant bits of detail which mark the work of the great interpreter of American life.

In case the name of the author happens to be missed when it is flashed and one does not recall the plot of "The Halberdier," it will be easily possible to see the picture through without guessing that the story has any background other than that supplied by a scenario writer versed in conventional methods of photoplay construction.

To be sure there are laughs in "You're Fired," but they are hardly frequent enough to suffice for passages that run along in the expected groove—expected, that is, after the familiar basis of the plot is made known. Many pictures, from the time of short reels onward, have had as their theme the vicissitudes of a wealthy young man who thrusts himself upon the commercial world because he must make good in order to be an acceptable husband for the girl he loves.

Wallace Reid, as Billy, is merely another one of the heroes who experience various adversities while complying with the terms laid down by a father-in-law-to-be. There is never a doubt about the result. One knows that somehow or other he is going to come through the stated period of one month without being "fired," so the element of suspense being comparatively insignificant, the chief interest necessarily attaches to the incidents connected with his efforts to keep a clean employment record.

His trials as an office clerk, whose capabilities are limited to hitting X on the typewriter, are moderately amusing, and folks will laugh at his method of always beating the boss to it when he is due to be fired. Just in time, he resigns, handing his employer a memorandum to sign, stating that he left of his own accord. These memorandums are used frequently, each signature being good for at least a chuckle.

But the production realizes its best moments, and they're nothing very remarkable at that, when Wallace gets a job as a xylophone artist with an orchestra that plays at society functions. He bluffs it through well enough to keep from getting an honorable discharge, until the night of a ball given by a leader of the social set of which he has been a member.

Among the guests is Wanda Hawley, the girl for whom he is making the sacrifice. But it is part of the agreement that he shall not tell her about the scheme. Wallace is really funny when he tries to conceal his identity behind a false moustache, while he bangs away at the xylophone. But, of course, he is discovered and Wanda is seriously peeved because he will neither dance with her, nor explain the cause for his peculiar behavior.

Before the final sequences, which find Wallace wearing a knight's armor and standing as a part of the decorative scheme in an Italian restaurant, they bring in a touch of meller with the theft of some valuable papers concerning a merger put through by Wanda's father. Wallace has a hand in thwarting the willun, and having gone through the month without being "fired" from a job, he is accepted by Theodore Roberts as a son-in-law.

The cast includes Henry Woodward, Lillian Mason, Herbert Prior, Raymond Hatton and William Lesta.

Don't Count on This as Anything Out of the Ordinary

Box Office Analysis for the Exhibitor

Although this is not up to the mark of some recent Wallace Reid productions, it probably will please enough of your folks to put it over as an average program release. It would be well, however, to build up the rest of your show, rather than to place too much reliance on "You're Fired" as the central attraction.

Shown at the Strand Theater, New York, before a large Sunday afternoon audience, when the latest Charlie Chaplin film was on the bill, it was moderately well received, especially during the scenes when Reid impersonated a xylophone player and donned a false moustache. Incidents from this part of the film will provide the most likely material for pictorial display.

I would make quite a bit of the fact that the story is an adaptation of O. Henry's "The Halberdier." A number of this author's works have been screened by various companies and they have realized a quality that will make people want to see more pictures from the same source. "You're Fired" is a better title for picture purposes than the original, which would mean nothing to the average film fan. You might excite a little curiosity by asking: "What is a halberdier? Wallace Reid will show you in 'You're Fired,' a picturization of O. Henry's story."

If Paramount has any individual portraits of Wanda Hawley, on a par, artistically, with some of the close-ups in the film, I certainly would give them a conspicuous place in your lobby. Her name has advertising value, as has that of Theodore Roberts.

Supply the demand of your patrons for a screen presentation of the

FAMOUS CHARLES DICKENS' CHARACTERS in

DOMBEY & SON

BY CHARLES DICKENS

Gratify the Desires of a Multitude

You'll Profit Accordingly

This story is **near** and **dear** to the hearts of most of the people in your community. Advertise that it will play in your house. Let the people know **where** and **when** it will be shown. And they'll be there—the crowds who want to laugh and cry with Old Sol—Cap'n Cuttle and Little Flo.

Released June 29th

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York**

Artistic Chaplin Comedy Varies in Humorous Quality

Charles Chaplin in

"SUNNYSIDE"

First National

DIRECTOR .....Charles Chaplin

AUTHOR .....Charles Chaplin

CAMERAMAN .....Not credited

AS A WHOLE.....Strikes high spots of humor occasionally but does not equal either "Shoulder Arms" or "A Dog's Life" as a laugh-getter.

STORY.....Introduces Charlie as a farm-hand, plot is of minor consequence.

DIRECTION.....Star gives himself plenty of chance for comedy tricks, gets full value out of scenes in which he dances around with a bunch of pretty girls in classic negligee.

PHOTOGRAPHY ..... Excellent

LIGHTINGS.....Several of the softly lighted pastoral scenes have a lot of atmosphere.

CAMERA WORK .....Very good

STAR.....The same inimitable Charlie; his comedy antics are two-thirds of the show.

SUPPORT.....Some good types

EXTERIORS.....Fine for a story laid in a sleepy little village.

INTERIORS.....Hotel set is unusual; nothing else needed except a couple of conventional rooms

DETAIL.....Few titles are used; everything about the film shows care in production.

CHARACTER OF STORY.....Wholesome fun

LENGTH OF PRODUCTION.....2,769 feet

IN the "as a whole" comment I placed "Sunnyside" below both "Shoulder Arms" and "A Dog's Life" as a mirth-producer because that is the way it struck me. But there is no hard and fast rule by which one may judge the humorous appeal of what Chaplin gives us. He is always funny; it is only a question of comparative values and no one would think of comparing him to anyone but himself.

Whether this production is better or not so good as the preceding ones doesn't really matter, for it is a comedy film which every normal fan will find entertaining. It is the sort of thing that any exhibitor may run, confident in the belief that he will pack his theater with a satisfied crowd.

Compare this to the Chaplin re-issues which have been enjoying a considerable vogue and you will find at least one marked advance. "Sunnyside" is infinitely superior on the production end. The comedian has polished, though not materially changed his method of humorous expression, and he has, probably in this more than any other film, blended the art of comedy acting with the art of beautiful scenic reproduction.

Here is a distinct step forward and one that contributes materially to the total impression, even if one does not stop to differentiate between the appeal to a sense of humor and an appeal to the eye.

Take, for instance, the passages that are at once artistically and humorously the most effective in "Sunnyside"—those in which Chaplin, in a mood of fantastic abandon, dances merrily with a chorus of wood nymphs. The composition of these scenes, the backgrounds, the charm and grace of the girls—all of these things are as carefully studied as though they were a part of a serious production. The comic touch provided by Chaplin in no way detracts from the appeal carried by the beauty of the picture.

Again, there are the pastoral scenes; Chaplin, with his world-famed derby and his funny little walk, driving a herd of cows along a country road. Several of these shots are distinctly picturesque, after a manner quite unknown in an old-time comedy.

In point of humor, the film starts well and, with a few lapses, keeps on a rising scale until it has been about half run; then slides into incidents that only occasionally register.

Charlie's efforts to steal a few moments more sleep in the morning after his irrascible employer has awakened him, are highly amusing. Repeatedly he receives what is termed "a swift kick" and once when he escapes the expected spur to action, he resignedly walks back to give his boss another chance.

Then comes the wild ride on an ungovernable bull and Charlie's fall into a brook from which he imagines himself being rescued by a group of beautiful maidens. Of course this is only a dream, as is the last part of the picture when Chaplin tries to prevent his girl being stolen by a dapper city chap. His imitation of the smart attire of his rival lends itself to some comedy, but not a great deal.

Go After Big Money. You Can Get It

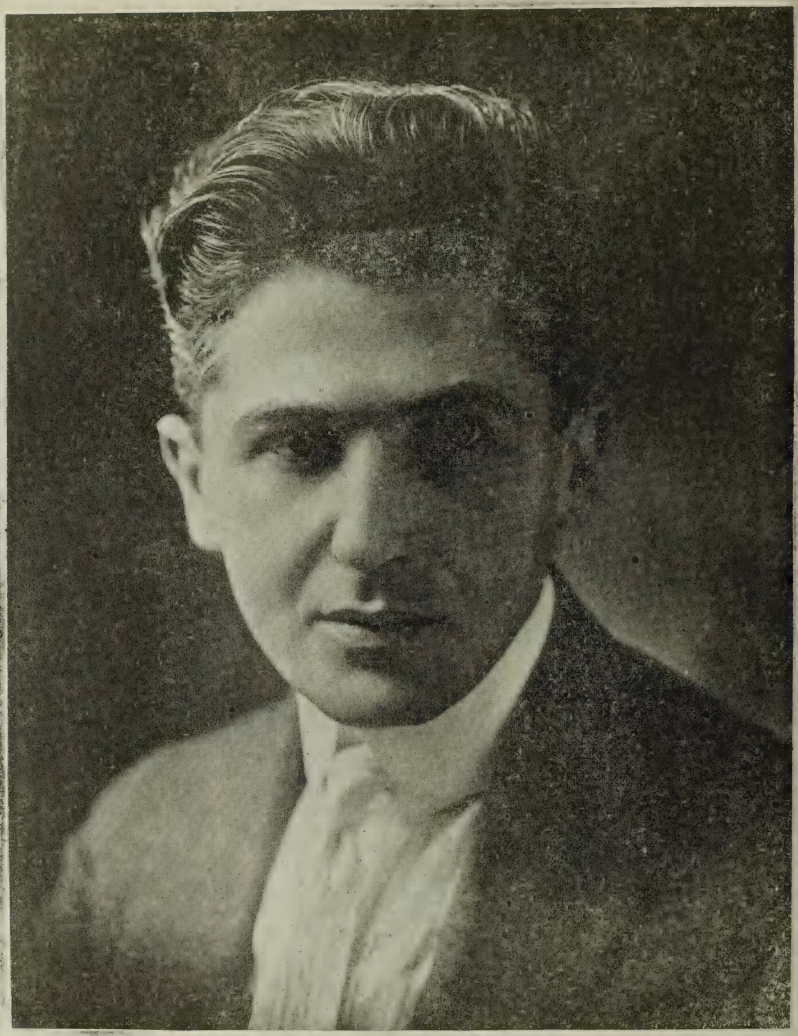
Box Office Analysis for the Exhibitor

Nobody can figure this as anything but a sure money-maker. It is a Chaplin film, which is enough in itself to draw a crowd, so it is merely up to you to handle it in a way that will make the clean-up complete.

In the first place "Sunnyside" should be run for more than one day. Unless your show-shop is in the smallest of tank towns, you can't expect to reach all of the people who want to see Chaplin in less than two or three days. Splurge a bit on your advertising and make it plain that the production is not a re-issue. Some of your patrons may be confused if you are not clear on this fact.

Bill "Sunnyside" as Charles Chaplin's latest million-dollar comedy, and tell your people that in it the comedian strikes a new angle. Even Mack Sennett's bathing girls have nothing in point of good looks on the maidens that drag Charlie from the brook. You will find that First National has some mighty strong paper based on this scene.

Probably it is scarcely necessary to remark that in running "Sunnyside" you have a feature attraction, irrespective of its length, and it is only a waste of money to buy an expensive five-reeler just because you are in the habit of doing so. It won't matter if for once you do cut your program a bit.



JOHN M. STAHL

Director of

FLORENCE REED

IN

"THE WOMAN UNDER OATH"

"Wives of Men" and "Her Code of Honor"

Now Directing

MOLLIE KING

IN

"GREATER THAN LOVE"

FOR

AMERICAN CINEMA CORPORATION

Social Climbers Are Made Basis of Bright and Entertaining Comedy

Emmy Wehlen in

"Fools and Their Money"

Metro

DIRECTOR ..... Herbert Blache
AUTHOR ..... E. Forst
SCENARIO BY ..... Finis Fox
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.... Light society comedy makes pleasing entertainment; star has congenial role.
STORY..... Satirizes a newly-rich family that tries to break into exclusive society.
DIRECTION..... Keeps the acting in a brightly humorous and natural mood.
PHOTOGRAPHY ..... Very good
LIGHTINGS..... Have variety and lend atmosphere to the scenes.
CAMERA WORK..... Shows a regard for correct composition.
STAR..... Acts with considerable subtlety in putting over comedy scenes.
SUPPORT..... Jack Mulhall seems more like a juvenile than a suitable leading man for Miss Wehlen, cast generally well balanced.
EXTERIORS..... Most of them photographed on a beautiful estate, contribute much to the attractiveness of the film.
INTERIORS..... Supply an appropriate background for the action.
DETAIL..... Humorous titles are used to advantage
CHARACTER OF STORY..... Harmless comedy
LENGTH OF PRODUCTION..... 4,800 feet

EMMY WEHLEN is developing all the while as a finished comedienne in light society stories. The screen has plenty of cute little girl stars, but is less fully supplied with mature actresses whose natural gifts make them convincing interpreters of characters such as that offered the leading figure in "Fools and Their Money." Miss Wehlen's charm of personality and her delicacy of expression go a long way towards making this picture the pleasing entertainment that it is. The story is inconsequential and not particularly fresh in theme, but the incidents are kept interesting in themselves. People won't be bored.

The titles, especially those in the first reels, explaining the ambitions of the newly-rich family that can't point to a family tree, are good for almost as many laughs as the action. As the social climber, the mother is the most aggressive of her tribe. No amount of snubbing shakes her belief in the power of money. She is confident that the bank account at her disposal is bound to buy a place in the exclusive set to which she aspires.

A good bit of footage is devoted to establishing the characters and to getting fun out of the philosophy of a successful life which the mother preaches to her daughter, Betty Paterson. The father of the household only regrets that he is no longer permitted to wear carpet slippers, whereas the son, enjoying himself at college, isn't worrying much about the social status of his ancestors.

Miss Wehlen is introduced as an independent-minded young woman living on a neighboring estate and taking her recognition as a social leader as a matter of course, for Emmy and her family are the real thing. But she does like unconventional escapades, such as that which suggests itself when the wife of the newly arrived millionaire mistakes her for an employe of the aristocratic Allenbys and offers her employment.

Just for the joke of the thing, her parents being away at the time, Emmy accepts the place of social secretary, of course concealing her true identity. Her first job is to handle the big function by means of which "the climber" expects to break into society, but incidentally revealing a sense of the humor of the situation, she helps to smooth things over in the mixed-up household.

Then Jack Mulhall returns home from college, and on the train he overhears a conversation revealing to him the trick being played by Emmy, so he gets a place as groom with the Allenby's establishment and takes morning rides with the make-believe social secretary.

Probably the least convincing part of the picture is the girl's sudden attachment for the youth whom she supposes to be merely a stable employe. There is nothing really wrong with the performance given by Mulhall, but somehow he does not seem like the sort of a person to whom a self-contained young woman of Emmy's type would impetuously surrender her heart. This may be passed over, however, as a mere matter of opinion and not a definite shortcoming in the picture.

A touch of drama is supplied by introduction of a couple of society crooks whose efforts to get a slice of the newly-acquired fortune are frustrated by the adroit social secretary. The cast includes Emmet King, Mollie McConnell, William V. Mong, John Steppling and others.

Up To the Mark as a Light Program Offering

Box Office Analysis for the Exhibitor

This looks like a good light comedy for a family trade. It is clean and humorous and contains enough romance in the love affair between Emmy Wehlen and Jack Mulhall. It is easily up to the program mark and may be counted upon to satisfy your patrons, especially if you are catering to a crowd likely to appreciate a story poking fun at social climbers.

The beauty of the locations on the country estate where most of the action is staged, helps considerably in giving the picture class, a fact worth bearing in mind when you select stills for a lobby display. Pick out some pretty scenes in which Miss Wehlen is the central point of interest. You will have plenty to choose from and they offer sufficient variety.

"Fools and Their Money" may be a misleading title unless you are careful to let folks know that the story is essentially comedy. At first glance the quotation suggests something serious, but you may counteract this impression by the right sort of advertising. Give the name of the star more prominence than that of the picture and use catchlines calculated to indicate the theme of a newly-rich family trying to buy social recognition.

Something along this idea might do: "Did you ever meet a real social climber? Come to the Blank Theater and see how the wife of a millionaire munitions manufacturer tries to buy a family tree." Or, "You've heard it said that 'Fools and Their Money' are soon parted. See how the old saying works out in a sparkling comedy, starring Emmy Wehlen."

HERE AT LAST

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"Bullin' The Bullsheviki"

The Biggest, Most Original, Stupendous, Timely Feature Comedy of the Year

FEATURING

Marguerite Clayton

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EDWARD ELKAS, LOU MARKS, BILLY RUGE, PATSY DE FOREST, BERNARD SUSS, AND OVER 1,000 PLAYERS

Special Russian towns were built and destroyed, sensational battles were staged. Riots, bomb-throwing Reds, Trotsky, Lenine and Bolshevism are shown up properly in a new, startling, original manner to make you laugh; and there is a little of everything, bathing beauties, cabarets, thrills, and the MOST LAUGHABLE, CLEAN COMEDY SITUATIONS EVER SCREENED.

State Rights Selling—Write, Wire

Eff & Eff Productions, Inc.

145 WEST FORTY-FIFTH STREET, NEW YORK CITY

Written, Produced and Personally Directed by

Frank P. Donovan
M. P. D. A.
(The Original Idea Director)

J. A. BADERACCO
Photographer

Woman-Juror Subject Scores Several Points

Florence Reed in

"The Woman Under Oath"

Tribune Prod.—United Dist.

DIRECTOR.....John M. Stahl
AUTHOR .....Not credited
SCENARIO BY.....Not credited
CAMERAMAN.....John K. Holbrook
AS A WHOLE.....Quite tense murder mystery-court room subject with scoring meller touches; latent strength sometimes sapped by poor editing.
STORY.....Productive of many good situations in its treatment of probability of woman jurors; murder mystery fairly well worked out.
DIRECTION.....Uses close-ups with telling effect; responsible for several long and suspenseful sequences unbroken by titles.
PHOTOGRAPHY .....Varies; generally good
LIGHTINGS.....Fairly effective; some good effects in darkened cabaret scenes.
CAMERA WORK.....Good
STAR.....Has little to do for greater part of picture except close-ups; gives satisfactory performance.
SUPPORT.....Gareth Hughes dominates picture with his forcefully excellent portrayal of accused youth; others acceptable.
EXTERIORS.....Not enough of them to call for special remark.
INTERIORS.....Always the proper thing
DETAIL.....For the most part done carefully with view to effectiveness; a few minor breaks.
CHARACTER OF STORY.....None too wholesome in certain respects.
LENGTH OF PRODUCTION.....6,000 feet

HOLDING up excellently for the first three reels or so, sagging a bit in the middle, and with a moderately strong finish that could have been made really powerful by intelligent editing, "The Woman Under Oath" as a whole is a quite good picture of its kind. As screened the picture apparently has not been put together as originally filmed, with the result that a very well built-up mystery has been dispelled and let down in a rather crude manner. This is very evidently not a fault in direction, because the material is there; the fault evidently lies at the door of those who put the picture together.

This is particularly true of those sequences which are the visualized testimony of witnesses. Although what transpires on the screen is supposed to be what the witness tells the jury, it is straight exposition instead of testimony. Florence Reed's story in the jury room runs at least 1,200 feet, and not once is there a flash-back to her, with the result that the spectator almost forgets that it is she telling the story. Also the titles in this sequence are not written in the first person, nor are they even quoted.

However, in the main the picture scores many meller points forcefully. Those third-degree scenes in which Gareth Hughes is the leading figure are very well done and get over with a dramatic force that holds tight the attention and interest of the spectator. This is due in no little part to the work of Hughes, who, throughout, gives a splendid performance; in fact, he is so good that he dominates the picture. Florence Reed does little for the greater part of the film but sit in a jury box with eleven men, occasionally filling the screen with emotional close-ups.

Eliminations of quite a bit of footage in certain sequences would add to the picture's worth. The jury room scenes could be shortened a bit, and certainly a lot of cutting should be done in that sequence showing the millionaire forcefully embracing Gareth's sweetheart.

One commendable feature of the offering is that so few titles are used to carry the action. Director Stahl has so screened his material as seldom to be forced to the use of a title to get over the story. This results in several long sequences, full of suspense, building point on point with considerable dramatic force, and unretarded by unnecessary titular explanation.

The author has interestingly treated of the probability of women jurors in New York. In the picture Florence Reed is the one woman chosen on a jury which is to hear testimony in the trial of Gareth Hughes, accused of the murder of David Powell. Circumstantial evidence is strongly against Gareth, who went to Powell's apartment with intent to kill him, but who contends that Powell was dead when he got there. The viewer is kept in ignorance of Gareth's reason for wanting to kill Powell for considerable footage. But when Gareth is being tortured under cross-examination at the trial, Mildred Chesire, Gareth's sweetheart, is overcome with pity for him and takes the stand, telling the jurors of Powell's having taken advantage of her in his office.

Despite her story the eleven men on the jury are for conviction. Only Florence holds out for acquittal. The jury is locked out over night. Florence receives word that her sister has died. It is then that she tells the jurors the story of the killing of Powell. It logically develops that Powell has also ruined Florence's sister, and that it was Florence who killed him. The jury acquits Gareth.

Those in the cast include Hugh Thompson, Florida Kingsley, May MacAvoy, Harold Entwhistle, Thomas McGuire, Walter McEwen, Edward Brennan, Frank deCamp and Edward Elkus.

Better Than Ordinary Program Stuff. Go After Women

Box Office Analysis for the Exhibitor

This is quite a bit better than an ordinary program release, and should go very well in those houses catering to crowds that like the sensational. But the man with a family trade had best be just a little careful of this. While there is nothing offensive, exactly, about the film, the reason for the murder of the millionaire was his betrayal of a girl. Also he ravished another girl, and while these scenes in themselves show nothing much to offend, there may be objection to them on the part of finicky folks. But such things have been the cause of many murders in real life, so your people may be willing to overlook it on that score.

Florence Reed's name is pretty well known throughout the country because of her work on the stage. No doubt many of your people have seen her on the stage (and also in several pictures), so mention of her name may attract some folks to your theater.

But in your exploitation play up the woman juror end for all it's worth. The probability of women jurors in many States has been receiving considerable space in newspapers throughout the country, and the picture gives you a chance to take advantage of it. If your house is in a community where woman suffrage is a popular topic with the women you sure ought to be able to get them to spend money to see this offering.

Sell Pictures Not Stars and Establish Your Theater

(*Continued from page 3*)

must continue to show every film at the same price, irrespective of its quality.

If you want to succeed in the coming year, which is going to be one of tremendous prosperity, my sincere advice to you is that you establish your theater above everything else, and your reputation for having good films. Advertise your house, its location, its comforts and conveniences, and hammer home the phrase, "Always a Good Show," then proceed to make good on your advertising by booking good films at a price that will show you a profit, and particularly where those films have been made by a star or by an unheard of company that through individual merit has been able to deliver a quality sufficiently good to please your public. If the great, or near great, stars were able at all times to present a uniform quality of product, then there would be a chance for the argument in favor of the series booking based upon the same argument which is used by national brands of merchandising advocating the concentration of retailers upon their product.

But I have insisted for many years, and it has been demonstrated conclusively in the past few years, to the satisfaction of all, that stars do not make consistent quality products and consequently it is certainly an unfair proposition to attempt to fix a price for each and all of their films before it is known what the quality of those films will be.

Mr. Williams makes one point which sounds awfully good when he says these men will not give you a contract for their stars, but they place their stars under contract. Quite true, but just the same you have a lease on your theater or own your theater, but that has nothing to do with the quality of entertainment that you are going to present in that theater week in and week out. Mr. Williams seems to be going upon the theory that it is only necessary to sign a contract with a star to be able to deliver a uniform brand of pictures. In that he is very radically wrong, and he knows it by experience. Don't become frightened over the rapidly moving developments of this Fall. Just sit back and study conditions and realize the fact that you are finally going to have an opportunity to buy films for what they are worth.

When an exchange man or an exhibitor friend tells you that this new system is going to mean terribly high prices and ruinous bidding, your only answer need be: "I know what I can afford to pay for films, and when the other fellow gets through bidding and taking all the stuff he wants at prices more than he can afford to pay, then I will have my picture at my own price of everything that is left and there will be plenty left."

Big pictures, and by that I mean pictures capable of bringing in capacity business, are going to bring big rental prices this year. There can be no question of that, and I say they deserve it in full measure. But I want to again call your attention to the fact that it has been proven that the big, successful pictures which bring the big revenue in rentals have proven to be the most successful films for the exhibitor to play, because while he paid many times his ordinary rental for the film, he also found himself, after showing the film, with a real profit in his cash box where he frequently had a loss when he played an ordinary or a poor film at a very low rental.

I will grant very freely the fact that this coming year calls for showmen with ability to buy and know values so that they can know when the price is right on a film, but I insist that it is a grave error for anybody to try in any way to block this open market system, because it is basically sound and is bound to prove it. So far as the star series situation is concerned, I say that any man who depends upon advertising a star's personality without ever taking into consideration the individual production in another is making a mistake. Fans today have learned to distinguish between good films by a star, and the word-of-mouth discussion kills or makes a star's product very quickly after it is shown.

The intelligent exhibitor in the future will advertise the individual production which the star makes and wait until he sees the next one before he worries about whether or not he will continue to play that star's product. Sit back and consider your local conditions carefully and size up this situation and then tell me whether or not it isn't true that you will be better off when you can buy each picture at the price it is worth instead of taking some salesman's guess as a basis on which to compute values. This is the biggest point that has developed in the film business in years, because we have arrived at the condition for which we have fought several years and I am anxious to get everyone's viewpoint.

We will print anybody's letter if it isn't too long and from time to time I expect to continue editorial discussions on how this system is working out with observations as to conditions in various parts of the country and experiences from exhibitors. Now don't go off half cocked on this and write a letter from what you have in mind from a preconceived notion due to past policies, but sit down and carefully consider what the future is to bring according to present laid plans and then have a say.

Wid Gunning

Current Releases Now Available

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PRODUCTIONS EXTRAORDINARY

Salome
Cleopatra
Queen of the Sea
Les Miserables

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Subject	Star	No. Reels
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The Man Hunter	William Farnum	6
The Jungle Trail	William Farnum	6
Riders of the Purple Sage	William Farnum	7
For Freedom	William Farnum	6
The Rainbow Trail	William Farnum	6
A Woman There Was	Theda Bara	6
When Men Desire	Theda Bara	6
The Siren's Song	Theda Bara	6
The She-Devil	Theda Bara	6
My Little Sister	Evelyn Nesbit	6

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A Milk-Fed Vamp
His Smashing Career
Damaged—No Goods
Hungry Lions in a Hospital
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Roaring Lions on the Midnight Express
A Tight Squeeze
A Neighbor's Keyhole
Wild Women and Tame Lions
Are Married Policemen Safe

EXCEL PICTURES

Subject	Star	No. Reels
Rose of the West	Madlaine Traverse	5
When Fate Decides	Madlaine Traverse	5
The Love That Dares	Madlaine Traverse	5
The Danger Zone	Madlaine Traverse	5
Gambling in Souls	Madlaine Traverse	5
Cheating Herself	Peggy Hyland	5
Cowardice Court	Peggy Hyland	5
The Rebellious Bride	Peggy Hyland	5
Caught in the Act	Peggy Hyland	5
Marriages Are Made	Peggy Hyland	5
Be A Little Sport	Albert Ray	5
Words and Music By—	Albert Ray	5
Married In Haste	Albert Ray	5

VICTORY PICTURES

Subject	Star	No. Reels
The Wilderness Trail	Tom Mix	5
The Coming of the Law	Tom Mix	5
Hell Roarin' Reform	Tom Mix	5
Fighting for Gold	Tom Mix	5
Fame and Fortune	Tom Mix	5
Treat 'Em Rough	Tom Mix	5
Mr. Logan, U. S. A.	Tom Mix	5
The Sneak	Gladys Brockwell	5
The Divorce Trap	Gladys Brockwell	5
Kultur	Gladys Brockwell	5
Pitfalls of a Big City	Gladys Brockwell	5
The Call of the Soul	Gladys Brockwell	5
The Strange Woman	Gladys Brockwell	5
The Forbidden Room	Gladys Brockwell	5
Putting One Over	George Walsh	5
Help! Help! Police!	George Walsh	5
Luck and Pluck	George Walsh	5
Never Say Quit	George Walsh	5
I'll Say So	George Walsh	5
On the Jump	George Walsh	5

SPECIAL PRODUCTIONS

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The Land of the Free (Life of Gen. Pershing)
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Downstairs and Up
Look Pleasant, Please
A Prize Fright
Pets and Pests
Hands Up
The Shell Game
Left at the Post
Sir Sidney
Oh! Teacher
Pigtails and Peaches
The Cave Man's Bride
Seeing Things
Subbing for Tom Mix
A Cow's Husband
Out and In Again
Wild Waves and Angry Women
Fireman, Save My Child!

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July 1st

WASHINGTON D. C.

808—FB. 2 C I T

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516 FIFTH AVENUE
NEW YORK CITY.

REGARDLESS OF THE FACT THAT A PRINT OF "WHEN BEARCAT WENT DRY" IS ON BOARD THE CALIFORNIA LIMITED WHICH LEFT LOS ANGELES YESTERDAY WE CANNOT POSSIBLY CHANGE THE SCHEDULE OF THIS TRAIN.

WE REGRET INCONVENIENCING THOSE WHO ARE ANXIOUS TO SEE THE FILM AND WOULD BE PLEASED TO HELP YOU BUT ON LONG HAULS TIME CHANGES CANNOT BE MADE.

ATTACHED HERETO IS THE SCHEDULE OF THE TRAIN BEARING THIS PICTURE. YOU WILL NOTE IT ARRIVES IN NEW YORK FRIDAY MORNING. TELL THE WHOLE INDUSTRY THEY WILL HAVE TO GET ALONG THE BEST THEY CAN TILL THEN.

RAILROAD ADMINISTRATION.

N.B. WE UNDERSTAND THIS PICTURE IS AN EXTRAORDINARILY BIG ONE, LET US KNOW WHEN IT PLAYS WASHINGTON.

R.A.

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VIII, No. 87 Sunday, June 29, 1919 Price 25 cents

THE MOST EVENTFUL TRIP
THE "20th CENTURY" EVER MADE WILL
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GRAND CENTRAL, FOR IT CARRIES A
PRINT OF

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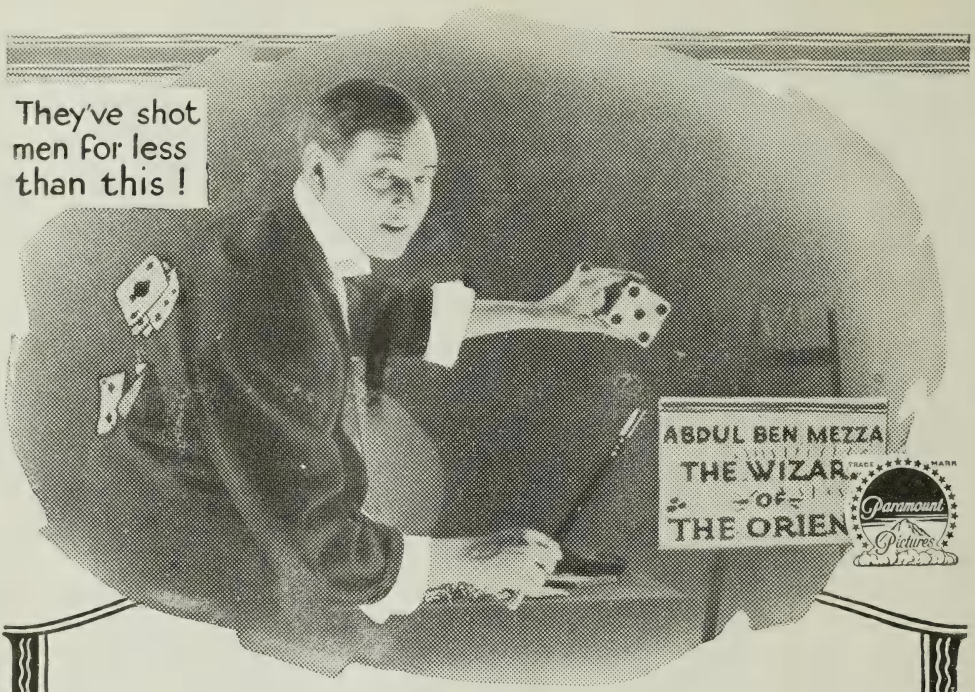

THOS. H. INCE PRESENTS

CHARLES RAY

IN

"Hay Foot, Straw Foot"

A Paramount Picture

ANOTHER TRIUMPH FOR CHARLES RAY

FOLKS all over the land sit up and take notice when there's a Charles Ray picture being shown. New York, N. Y., and Griffin's Corners, Neb., are sister cities in their appreciation of Thomas H. Ince's youthful star.

"Hay Foot, Straw Foot" is another big success. Try it and see. And when you're getting ready for it, plan to extend your run and arrange a re-booking. You'll need to, when they get started talking about the new Ray picture. That boy's there!

By Julian Josephson; directed by Jerome Storm; supervised by Thos. H. Ince

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VIII. No. 87 Sunday, June 29, 1919 Price 25c

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News of the Week in Headlines

Monday

Litigation between Clara Kimball Young and Select settled.

Mutual's Lone Star Chaplin pictures bought by Clark Cornelius Corp.

B. A. Rolfe to make series of productions. First ready in Fall.

Blanche Sweet to make a series of productions for Jesse D. Hampton.

Tuesday

Exhibitors of Great Britain and Ireland assemble at Glasgow and adopt resolutions threatening to boycott Famous Players-Lasky unless they receive "satisfactory guarantee" that Famous Players are not associated with the large exhibiting company just formed. Adolph Zukor says he cannot take the report seriously and is awaiting information from the London office.

Emmy Wehlen through with Metro.

Universal to build theater on Broadway.

Reginald Barker signs long term contract with Goldwyn.

Wednesday

Opening of Motion Picture Exhibitors of America four day convention session at Hotel Statler. Corporation insurance plan chief topic to be discussed. Over 400 visitors, including many well known showmen, as well as representatives of the various film companies present.

Harry Crandall says open booking will drive exhibitors crazy.

Rounding up film thieves in Syracuse.

Thursday

New York delegation to M. P. E. A. St. Louis, bolts convention because of what they claim is unfair representation.

Friday

Walter Hoff Seely and E. W. Hammons present views regarding unusual situation and feeling of English exhibitors relative to American productions.

United Artists announce opening of 17 "Distributing Depots." Will open Canadian branch.

Constance Binney signed by Realart.

Record price reported paid by Capitol for Fairbanks' first United Artists' release.

Hugh Ford to make Famous-Lasky productions abroad.

B. P. Fineman forms Attractions Distributing Corp. First release Katherine MacDonald.

Saturday

Reported William Russell will sign with Fox.

Northwestern Exhibitors, led by Clemmer of Seattle, organize circuit with 200 booking days.

M. P. E. A. convention closes at St. Louis.

Joe Brandt resigns from Universal.

Last Reel the Best in Mixed Identity Subject

George Walsh in

"Putting One Over"

Fox

DIRECTOR ..... Edward Dillon
AUTHOR ..... Mary Imlay Taylor
SCENARIO BY ..... Raymond L. Shrock
CAMERAMAN ..... Al Leach
AS A WHOLE..... Impossible mixed identity stuff; only thing worth while is about a reel of star in fighting trim.
STORY..... Very haphazard concoction of sometimes confusing trend; never rings true.
DIRECTION..... Puts lots of pep and jazz into actionful sequences, but sometimes glosses over more serious ends.
PHOTOGRAPHY..... Varies, generally good
LIGHTINGS ..... Nothing special
CAMERA WORK.... Conventional; one good double-exposure.
STAR..... Is his usual breezy self in those passages that permit of much physical action.
SUPPORT..... Edith Stockton pleasing as the girl; other adequate, including Ralph J. Locke, Frank Beamish, Robert L. Keeling, Matthew L. Betts and others.
EXTERIORS..... Some nice locations
INTERIORS..... Suit atmosphere of story
DETAIL..... Generally convincing; titles sometimes contain forced humor; a few minor discrepancies.
CHARACTER OF STORY..... Depends wholly on mixed-identity complications; clean.
LENGTH OF PRODUCTION..... 4,500 feet

"PUTTIN ONE OVER" is not nearly so good a picture as were several of George Walsh's recent offerings. This is mostly because the story he has been given in his latest picture is impossible, illogical and, while sometimes amusing, never rings true. This results several times in dependance on forced humor rather than on a natural and easier method of getting laughs legitimately. The best thing in the picture is the last reel, which is almost entirely devoted to physical action, and in which the star is very pepful and agile. It is here that he pulls a few stunts and does a lot of the sort of hero-fight stuff that the fans like. But there is little of the athletic stuff in the early reels, which results in a very mediocre degree of entertainment.

The story, as screened, is a haphazard concoction of complications resulting when a band of white-collared crooks endeavor to obtain a millionaire's fortune by palming off a double of his as the heir, after the latter has been killed in a train wreck. And that sure is some exciting train wreck. It was done in miniature, and the two toy trains come together just as nice as you please. However, the miniature wreck scenes are immediately followed by actual scenes of an overturned Pullman. These wreck sequences are glossed over hastily—just enough to give the plotters a chance to get rid of the real millionaire, and substitute a blonde double in his place.

Of course, both parts are played by George Walsh. And the blonde youth's hair is blackened by the plotters; also they scheme in many ways to make the guy believe he is the man who actually is dead. This is productive of a slight amount of amusement, but when they have the girl who was in love with the young millionaire also fooled into believing he is Horace Barney, it is too much. George endeavors to establish his real identity as Jack Trevor in many ways, but even the aunt with whom he lived before he started on the train trip tells him he is not Jack.

So Walsh settles down to enjoy the life of a millionaire and, while really Jack Trevor, becomes enamored of the girl Horace loved—Edith Stockton. He tells her also that he is Jack Trevor, and not Horace Bentley. But this is covered in the story by the fact that Horace Bentley's mind was unbalanced, and the crooks therefore explain that Horace's mind is just wandering again when he claims to be Trevor.

Walsh sticks around in the identity of Horace mostly because of his interest in Edith, who in the story is Horace's cousin as well as his sweetheart. Things develop to the point where the undertaker who was bribed to bury Horace demands his pay. He is lured to a former hangout of the crooks. Walsh overhears their plans, and he and Edith start out to outwit them, but not before all concerned learn that Horace and Edith were secretly married just before Horace went away two years ago.

Here follow scenes in which George pulls a few stunts in getting into the house of the crooks, and later on he pulls some exciting fights, cleverly managing to get the crooks one by one. He does not spare his wallops in this series of scenes. However, the crooks are all rounded up with the aid of the police. Then you see that Edith loves Walsh whether he is Horace Bentley, Jack Trevor, or anybody else.

Besides those named there are in the cast Jack Dillon, Mrs. Eleanor Garrison, Marcia Harris and Henry Hallem.

Will Have to Rely Mostly on Star's Popularity

Box Office Analysis for the Exhibitor

"Putting One Over" will have to be the title of your act if you do excellent business with the latest George Walsh release. Of course, if Walsh made much of a hit with your folks in some of his pictures that have gone before—and some of them have been pretty good you'll get them to come to your house to see his newest, but they are not going to like it as well as some of the others.

If your people know the sort of stuff Walsh has been appearing in of late, his name in connection with the title "Putting One Over," should draw. From that angle the title is good for the box-office. But unless the star has already established himself with your patrons I wouldn't advise going too strong on this one.

The picture is just an ordinary program offering, and as such will get by. But it is not deserving of any extra exploitation on your part. Just handle it as the usual program picture without promising your patrons too much.

In your advertising play up most strongly the agility and general pep of the star as shown in the picture. He stages quite a bit of fight stuff in this one, and pulls a few stunts. Probably fans very partial to the star will like him in this because there is almost a full reel of him in fighting action.

Amusing Satire on "Parlor" Bolshevism. Irwin's Story Screened

May Allison in

"THE UPLIFTERS"

Metro

DIRECTOR .....Herbert Blache
SUPERVISED BY.....Maxwell Karger
AUTHOR .....Wallace Irwin
SCENARIO BY .....George D. Baker
CAMERAMAN .....Eugene Gaudio
AS A WHOLE.....Amusing and timely satire on the lives of the free-thinking, little-working "Bolshevists," which kids these "world-savers" to a fare-ye-well.
STORY.....Adapted from the story by Wallace Irwin published in the Saturday Evening Post
DIRECTION.....Always in sympathy with subject; responsible for scoring many subtle points.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Arranged for most artistic effect
CAMERA WORK .....Very good
STAR.....Has role that gives her plenty of chance to register much humorous and some sympathetic appeal.
SUPPORT.....Well-chosen both as to type and ability; cast includes Pell Trenton, Alfred Hollingsworth, Kathleen Kerrigan, Caroline Rankin and Howard Gaye.
EXTERIORS ..... Not often used
INTERIORS.....Excellently suited to atmosphere of story.
DETAIL.....Shows extreme care and attention; aids materially in getting over necessary points.
CHARACTER OF STORY....."Parlor" Bolshevism satirized in fine style.
LENGTH OF PRODUCTION.....About 4,800 feet

WHEN Wallace Irwin starts out to be amusingly satirical—especially when he deals with "Bohemians"—he generally makes a success of it. And one of his best stories of this kind, which was published in the Saturday Evening Post, has been amusingly screened in Metro's "The Uplifters." This time Irwin has taken the "Bull-sheviki," as they are referred to in all of the titles, and through the medium of the screen, in this instance, he holds up to the light of common sense these would-be world-savers and opinion-moulders. The result is a thoroughly amusing and timely motion picture that affords a considerable amount of entertainment.

The picture does not pretend to be propaganda by any means, but nevertheless it leaves the viewer with a distinct sense of being glad that he is willing to work for a living instead of having to mix up with the gang of long-haired men and short-haired women generally credited to be habitues of Washington Square, New York. And all this is done in a manner that affords quite a number of laughs—not loud, spontaneous outbursts, but just quiet appreciation of the subtlety of the satirization.

The idea is put over by the screen telling of a story that interests not only through its plot, but which also has appeal through its human side at times. The picture has been excellently produced, and shows much care and sympathy on the part of everybody concerned. Especially commendable are the types chosen to support the star and the manner in which they perform, and the painstaking efforts made to make the detail throughout just so.

May Allison is pleasingly cast as the stenographer who begins to believe that she is the victim of capital. She is given, and takes advantage of, many opportunities to register humorous stuff. She is a stenographer and is very much loved by the son of the boss. But in her new-found thought freedom she spurns his offers of dinner. Instead she attends a meeting of the Button Moulder's Association and there has more Capital versus Labor ideas put into her head, making her believe that she really is one of the "downtrodden." The types shown in these scenes and the characters represented are really good.

The next morning May gets very huffy at her place and quits. She is welcomed to the circle of the mental marvels by Kathleen Kerrigan, chief thinker for the gang. Kathleen goes into partnership with May—a partnership whereby May is to take care of the material things around the apartment, while Kathleen goes out to uplift the world. Everybody calls May "comrade" and "sister" around the place, but May does all the work. Despite the heavy housework May sticks it out, partly because she believes she is in love with Howard Gaye, the Harvard tramp, who would much rather talk of freedom than work.

But gradually May begins to see the sham of the lives of the "nuts" she is living with, and her whole world crashes when Gaye, after agreeing to humor her by going through a capitalistic wedding ceremony, proves to be already married to a very material wife who is not of the "elect." On the night that May kicks over the traces she is found in the apartment by Pell Trenton, the son of her former boss, who became a "convert" in his efforts to find her.

Ought to Get a Good Response From Intelligent Audiences

Box Office Analysis for the Exhibitor

This is an amusing and timely picture, and probably will make quite a hit with intelligent audiences. It is doubtful if the patrons of some of the cheaper houses would "get" much of the subtlety of the picture, but nevertheless I'd give it a chance in view of the fact that it kids the so-called Bolsheviki, who are getting so much newspaper space at the present time. This fact makes it quite easy to advertise. It is not propaganda in any sense of the word, but it permits of tying up with that idea because it satirizes some of our best "parlor" Bolshevists.

Also the fact that the story appeared in the Saturday Evening Post might bring many folks to your house, because it's a pretty safe bet that quite a number of your patrons read it, and will be willing to spend money to see it in screen form. Wallace Irwin has written several stories for the Post along this same line, and all of them have been very widely read.

Exhibitors who have been using Metro pictures for any length of time know the value of May Allison as a box-office attraction. She has had some very fair comedy dramas of late, and this one certainly ought not to disappoint her followers.

You can tell your people that you have an amusing subject in which some of these so-called savers of the world are shown up in their true light. But be sure not to give the impression that the picture is serious. It is far from such, and there are many times during the running of the film that your folks will laugh.

All in all, this is better than the average program production.

A Metro Promise

is always based on facts and always lived up to ---

METRO assures you 36 ATTRACTION PICTURES from *Big Broadway Successes* beginning September 1st on its FEWER & BETTER PICTURES POLICY

Big theatres will do well to hold open time for runs of a week, two weeks and more.

METRO

Maxwell Karger
Director General

Luke-Warm Adaptation of Novel Is Fair Program Stuff

"A Little Brother of the Rich"

Universal

DIRECTOR .....Lynn Reynolds
AUTHOR .....Joseph Medill Patterson
SCENARIO BY.....Lynn Reynolds
CAMERAMAN .....Phillip B. Rosen
AS A WHOLE.....Luke-warm screen novel that seldom gets under the skin; has variety of scene and considerable amount of elemental plot.
STORY.....Adaptation of the novel of the same title, which had a fairly wide circulation.
DIRECTION.....Very good in spots, but not entirely up to Lynn Reynolds' best efforts.
PHOTOGRAPHY.....Always clear and sharp
LIGHTINGS.....A few good spot-lighting effects
CAMERA WORK .....Very good
PLAYERS.....Frank Mayo and Kathryn Adams up to specifications in leading roles; J. Barney Sherry, Lily Leslie and Jack Gilbert thoroughly efficient.
DETAIL.....Generally helps carry story along; atmosphere always retained.
CHARACTER OF STORY.....Tells of youth who gave up worthy love for glitter of wealth.
LENGTH OF PRODUCTION.....4,246 feet

THIS is a rather luke-warm picture that maintains a fair degree of interest, but can make no great claims to being a special. As the film stands it is just an ordinarily good program offering.

Adapted from the quite widely-read novel of the same title by Joseph Medill Patterson, the picture contains a variety of scene and a large amount of plot substance—that is, there is always something doing on the screen, but the picture seldom gets very much either above or below the line of "middleness." As a whole the picture is neither very good nor very poor.

The early reels have been put together quite loosely. Of course, it is no easy matter to get over all the stuff necessary before the real story begins and save footage in a story of this kind, but apparently with this subject much footage was exposed on sequences that were too long when they reached the cutting room. Difficulty was apparently experienced in smoothing out these early reels. This results several times in too-abrupt and sudden presentations of an end of the story. However, after the main facts have been established things are smoothed out fairly well and the picture runs along more evenly.

While there is lots of plot in the story it is not very exciting stuff and permits of few very big moments. It is typical novel stuff of the sort usually found between paper covers, and for the most part is straight narration.

The cast is a thoroughly competent one. Frank Mayo and Kathryn Adams are both pleasing leads, and are fully up to the specifications made in the story, as screened. Also convincing in their portrayals are the remainder of the group of players, which includes J. Barney Sherry, Lily Leslie and Jack Gilbert.

Frank Mayo and Kathryn Adams are sweethearts in a small Indiana town. Kathryn's father promises Frank his daughter's hand if, when the youth returns from college, he settles in the town. But at college Frank has gotten in with a group of wealthy young men.

When Kathryn attends the college "prom" in her store dress and carrying her country manners, Frank succumbs to a certain extent to the lures of a society vamp—Lily Leslie. Frank's neglect of her causes Kathryn later on in the evening to take back her promise of marriage.

From then on Frank becomes mixed up with the wealthy crowd, and when Kathryn's father's bank fails, she seeks work in a restaurant. Through her job Kathryn gets in touch with J. Barney Sherry, an actor addicted to drink, and soon they are pals. Meanwhile Frank has been vamped to a finish by Lily Leslie—vamped to such an extent that he marries her after she has been divorced. All this time Kathryn is developing ability as an actress.

Things finally reach the stage where, through a logical meeting, Frank tells Kathryn of his unhappiness. She is willing to listen to him. But when Frank's wife is killed in an auto accident Frank goes to see Kathryn, much to the chagrin of Sherry. On the night she is to open on Broadway Frank offers Kathryn love, but not marriage. She again sees his true colors, and flies to Sherry who, despite a quiet little bun, helps her make a hit. They marry.

JOHN BOWERS

Leading Man Goldwyn Pictures

CURRENT

Madge Kennedy Release

"Through the Wrong Door"

Story Has Probably Been Read by Many of Your Folks

Box Office Analysis for the Exhibitor

"A Little Brother of the Rich"

Universal

In houses that have been running program pictures and making money with them this one will get over all right, both because it is an ordinarily good program offering, and because it films a story that probably has been read by a great number of the folks who are more or less regular patrons of the smaller houses. But it is not a big special to go crazy over; nor is it a picture that will pull very strongly for a manager catering to transients.

Probably more folks will be satisfied with the film than otherwise, because it screens a sort of a Laura Jean Libby story of the sort that always has been in vogue with a great many persons.

There are several advertising angles that may be used profitably if you run this. Of course, the strongest play should be made on the fact that the picture is an adaptation of the novel of the same title. Then you have a pretty good cast to talk about. Frank Mayo was on the speaking stage for some time and during his experience appeared in several road shows. Some of your folks may remember him in this respect, and might want to see him in pictures.

In advertising the picture tell your folks to come and see the widely-read novel acted by Frank Mayo, Kathryn Adams, J. Barney Sherry, Lilly Leslie and Jack Gilbert. Tell them it is a story showing how a small-town boy sacrificed most of the things really worth while by becoming "a little brother of the rich."

Keep a place on your schedule

for

"THE YELLOW EEL"

starring winsome

ALICE MANN

Supported by a strong cast

A picture crowded with love and mystery, with a background of secret service action that will grip and enthuse the motion picture public and crowd your theatre.

Now in production. Distribution plans will be announced later. For further information, address:

McCLURE PRODUCTIONS

Berkeley Building New York

Fair Degree of Suspense in Mystery-Adventure Fiction

Harry T. Morey in

"The Man Who Won"

Vitagraph

DIRECTOR ..... **Paul Scardon**
AUTHOR ..... **Cyrus Townsend Brady**
SCENARIO BY ..... **Edward J. Montagne**
CAMERAMAN ..... **Robert Stewart**
AS A WHOLE..... **Quite well-presented mystery-adventure with enough suspense and interest to make it hold up.**
STORY..... **Good fiction of a type that lends itself readily to successful screening.**
DIRECTION..... **Gets good results in mantaining mystery; unfolds plot smoothly to meller finish.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS..... **Some resultful arrangements used**
CAMERA WORK..... **A few good long shots**
STAR..... **Does better work than in some of his recent pictures; is the typical man of adventure**
SUPPORT..... **Maurice Costello and Betty Blythe give star capable support; cast includes Bernard Siegel, Robert Gaillard and Denton Vane**
EXTERIORS..... **Not so very many; all proper**
INTERIORS ..... **The conventional thing**
DETAIL.... **Smoothly blends with main line of action**
CHARACTER OF STORY..... **Straight fiction without offensive features.**
LENGTH OF PRODUCTION..... **4,333 feet**

CYRUS TOWNSEND BRADY has written a very fair story which retains all of its worth as filmed in "The Man Who Won." The pictures is a well-presented, smoothly-running mystery-adventure with a meller finish, and should please most fans who hanker after this sort of screen entertainment. It is pretty good program stuff, and holds up in a fair degree to the mark set by several recent Vitagraph releases.

The film is pure screen fiction, and, considered as such, is moderately good entertainment. The one unfavorable feature of the offering is the fact that there is a German spy denouement that dissolves the mystery at the end. Of course, it is not meant that the spy stuff is unfavorable in itself; but folks are rather fed up on that line of pictures. However, the subject is not a spy picture in the common meaning of the term—that end is used merely to furnish a reason for one man working at cross-purposes against another, both as far as treasure and love are concerned. The sole purpose of the picture is to make one's time pass by being told a story.

As Christopher Keene, the man of adventure, Harry Morey has a much better chance to register than he has had in some of the wild mellers he has appeared in lately, and he gets away with his allotted task in good order. Also the film brings to the screen again Maurice Costello in an important supporting role. Costello and Betty Blythe give good performances. Others don't figure much in the story.

Interest centers about Harry when he is first found by Betty, wounded and delirious on the shore of an Oregon bay, after a fight with a group of Malays. Curiosity is piqued when Harry, after being aided by Betty, staggers to a schooner and sets sail when Betty goes for help. Harry guards his secret, according to a title and, five days later, is picked up.

Here the action shifts to San Francisco where Harry, recovered, meets Costello. Both men watch each other, although apparently there is friendship between them. Harry's one big thought is to find the girl whose face he remembers, and who is the only one that can tell him where his treasure is hidden.

Through logical and interest-holding passages, Harry meets Betty again, but does not recognize her at once. However, this is soon brought about and the viewer begins to suspect Costello. Costello tries to kill Harry's chances with Betty by telling her that Harry is a thief, and that as a Secret Service man Costello must watch him. On Betty's hint as to the location of the fight with the Malays, Harry starts for Oregon, closely followed by Costello and his gang. Enters the plot then a real Secret Service man and he and Betty also start out.

When Harry finds his treasure he is set upon by Costello and others. But Betty and the Secret Service man save the day. It develops that the treasure is a large amount of platinum that Harry obtained from the Germans in Siberia, and that Costello is a German spy. Harry wins Betty's hand.

Fairly Good Program Stuff. Consider Spy Element

Box Office Analysis for the Exhibitor

In its entirety this one is pretty good program stuff and would be very good if it were not for the German spy denouement. Of course, your folks may be the kind that will stand for that sort of stuff even at this late date, but nevertheless it is a fact that at the present time there is a reaction in the minds of folks as regards things connected with the war. However, the spy end of it does not come until the very end, and there is much good material that is screened before the end is reached.

The name of the author is fairly well known, so it might be a good thing to mention it in all of your advertising. Another name, besides that of the star, which may help a bit is that of Maurice Costello. Costello certainly had a gang of followers in the heydey of his career, and many of your folks may be willing to spend money just to see an old-time favorite again. Costello has an important part in the picture.

Harry Morey makes a better impression in his latest subject than in some that have gone by, and if your folks like him at all they'll like him in this one.

The picture is best suited to program houses. It would not stand up in a downtown theater catering to transients, or the very high-class neighborhood houses.

SIT TIGHT!

By Carl Laemmle, President
Universal Film Manufacturing Company

EVERY effort will be made during the next few months to get you to book your time rather solidly for the Fall season.

I know of many pictures which have been rushed through with frantic haste in several studios in the hope that you will be stampeded into booking them BEFORE YOU GET A CHANCE TO SEE THE REALLY BIG PRODUCTIONS THAT ARE TO COME LATER.

The Universal is not joining in this mad scramble for QUANTITY. We have been in the business long enough to know that no policy is a good policy if it is based on an attempt to fool the exhibitor into doing something that he regrets later on. We have seen many a company try it, and we have seen every one that tried it fall down hard!

We are making the BIG STUFF that you have to have. It is so big, so irresistible that you will book it EVEN IF YOU HAVE TO PUT SOMETHING ELSE ON THE SHELF. But this business of putting stuff on the shelf after you have booked it and paid for it is the very thing we hope you will avoid. It is a greater extravagance than you can afford to indulge in—in fact, it is worse than the extravagance that some of the studios are guilty of. It has been sucking the very life blood out of your profits.

So, after the many times that you have been lured into doing foolish things, you can mighty well afford to sit tight this Fall and MAKE YOUR SELECTIONS COOLLY.

You've got everything your own way. More good pictures will be produced than you and all your competitors in your locality can possibly run. This means that you can pick and choose to suit yourself, without any wild, reckless, solid bookings. You can't possibly get left. You never need worry one minute for fear you will be left without strong attractions.

You've got the whip hand! You can keep it just as long as you FORCE THE INDUSTRY TO STAND ON THE BASIS OF MERIT. But you will lose it just as soon as you fall for any hurry-up-and-book-a-lot-of-stuff schemes that may be dangled before your eyes.

Hold fast, Hang onto your whip—and SIT TIGHT!

Somewhat Different Offering Has Unhappy Ending

Frank Keenan in

"GATES OF BRASS"

Keenan Prod.—Pathe Dist.

DIRECTOR .....Ernest C. Warde
AUTHOR .....Kate Corbaley
SCENARIO BY .....Jack Cunningham
CAMERAMAN ..... Charles Kaufman
AS A WHOLE.....Fairly forceful character study with dramatic and unhappy ending.
STORY.....Good vehicle for star; contains just enough plot movement to keep things moving at moderate rate.
DIRECTION.....Shows appreciation and understanding of dramatic technique; handles players efficiently.
PHOTOGRAPHY.....Very good; clear definition in deep interiors.
LIGHTINGS.....Some very fair effects
CAMERA WORK .....Effective angles always used
STAR.....Sincere, and succeeds in making the leading character ring true.
SUPPORT.....Lois Wilson adequate as innocent daughter; George Fisher, Edwin Tilton and others up to requirements.
EXTERIORS.....Some well-composed and pretty locations.
INTERIORS ..... High class
DETAIL....Watched with skillful care; types good; some good stuff pulled with "drunken" titles.
CHARACTER OF STORY.....Teaches "As ye sow" moral; altogether without offensive features.
LENGTH OF PRODUCTION.....About 4,800 feet

FRANK KEENAN must be given credit for having the courage to produce a picture with an ending that most of those who see the film will term "unhappy." And this ending occurs after Keenan has built up a considerable amount of sympathy for himself in the character he portrays in "Gates of Brass." But so well worked up is the climax that the emotions of the viewer are successfully appealed to by its dramatic force and unexpectedness, and the bitter-sweetness of the ending only emphasizes the more the picture's message to the effect that "As ye sow, so shall ye reap."

In the main the offering is a character study giving the star full opportunity to display his talents in this line of work. And his is by no means an easy task. Handled much less adroitly than Keenan has done, the lead-character would have been a man utterly undeserving of sympathy on the part of the observer; handled as it has been the character is given a sincerity and appeal that almost makes one overlook the man's shady ways of obtaining wealth in the light of his pure love for his motherless daughter and his subsequent loneliness. And it is because of this fact that to many fans whose sympathies are easily appealed to the ending might possibly be "not nice."

The film deals with the life of a tin-horn gambler who later becomes a "con" man hunting only big game, and always within the law. He is a high-class swindler, and the daughter upon whom he lavishes all his love and kindness knows nothing of the manner in which the wealth that is hers is obtained. Unknown to Keenan, the daughter, Lois Wilson, falls in love with George Fisher, the son of a man Keenan is about to victimize. Keenan gets most of the fortune of Edwin Tilton, Fisher's father, and when accused by Fisher, Keenan states that the venture was legitimate. Lois has faith in her father, and repudiates Fisher.

Later, on a Christmas night, and during passages that tenderly register the regard between father and daughter, Lois learns that Keenan is a swindler. She leaves the house, spurning her father's wealth, and wiring Fisher that she needs him. Fisher and Lois are married and take up life in Chicago. Keenan is left alone. Immediately he begins to make restitution to those he has swindled in an effort to regain the love of his daughter. But despite the fact that Keenan tries to give back what he mulcted from his victims he is not able to win his daughter. An oil strike makes him very wealthy. But his money does him no good without his daughter.

At this juncture there are sympathy-compelling passages. And finally Lois and Fisher decide to go to Keenan—on Christmas night. They plan an unexpected visit. Christmas Eve finds Keenan alone. Unable to find a guest for Christmas dinner at his club, Keenan patronizes a low barroom. In these sequences are many amusing passages, but every laugh is tinged with a trifle of a tear because of the man's utter despondency. He invites the saloon crowd to dinner at his house. Many good types are seen in these scenes. On Christmas Day the dinner develops into a drunken orgy, Keenan, in his loneliness, continuing his debauch after his saloon guests have gone. Lois and Fisher finally reach Keenan's house, loaded down with Christmas gifts to Keenan. They find him dead.

Included in the cast are Clyde Benson, Lillian Langdon and Frank De Loan.

Might Go Well on the Score of Its Difference

Box Office Analysis for the Exhibitor

This is an unusual film in many respects, and on that score might go well with your crowd. It is considerably out of the run of usual program stuff, and if you promise your folks something decidedly different than the ordinary run you might satisfy them with "Gates of Brass."

Keenan's pictures naturally are a whole lot different than the "cute" girl star stuff and the dashing young hero sort of films. To audiences whose tastes are a bit jaded because of the sameness of many program pictures this might go well. In any event you can promise your patrons a picture a bit out of the ordinary without conflicting with any honest advertising policy.

In your advertising tell your folks that Frank Keenan is seen in a picture pitilessly emphasizing the law of compensation—that "As ye sow, so shall ye reap." If you are afraid that your folks might not like an unhappy ending, even if that ending is justified, bill the picture as another of Keenan's character successes. In that respect it is a success.

Use catchlines something like: "With all his millions loneliness was eating out his heart. And just when happiness was within his grasp, he was unable to meet it. See how and why in 'Gates of Brass,' Frank Keenan's latest Pathe picture." "Loneliness was the price he paid for his millions." "Do you believe in a hereafter? Frank Keenan's picture, 'Gates of Brass,' proves that the law of compensation is inexorable right here on earth."

Better Reserve a Couple of Weeks This Fall for This One

The Greatest Cast

ever assembled for any Picture appears in support of

ANITA STEWART

In Louise Provost's story from the People's Home Journal

"Her Kingdom of Dreams"

Directed by Marshall Neilan

LOUIS B. MAYER Presents

Marshall Neilan
Director of "Daddy Long Legs"
"The Unpardonable Sin,"
and other successes.

Spottiswoode Aitken
The Birth of a Nation
How Could You, Jean?

Tully Marshall
Bound in Morocco
Cheating Cheaters
Arizona

Thomas Jefferson
Hoosier Romance
Tarzan of the Apes
Romance of Tarzan

Thomas Santschi
The Crisis
Beware of Strangers
The Hell Cat

James Neill
Say, Young Fellow
The Little American

Mahlon Hamilton
Daddy Long Legs
The Hidden Hand
The Death Dance

Kathlyn Williams
Out of the Wreck
The Whispering Chorus
We Can't Have Everything

Edwin Stevens
The Devil's Toy
The Squaw Man
Faith
Cheating Cheaters

Ralph Graves
Sporting Life
White Heather

Anna Q. Nilsson
Auction of Souls
Trail of Yesterday
No Man's Land
The Way of the Strong

Wesley Barry
Unpardonable Sin
Daddy Long Legs

A First National Attraction

This is a Single Production, Not a Program

Comedy-Meller is Quite Entertaining Picture

William Desmond in

"Bare-Fisted Gallagher"

J. D. Hampton—Robertson-Cole—Exhib. Mutual

DIRECTOR ..... **J. J. Franz**
SUPERVISED BY ..... **Jesse D. Hampton**
AUTHOR ..... **William Parker**
SCENARIO BY ..... **William Parker**
CAMERAMAN ..... **Not credited**
AS A WHOLE ..... **Thoroughly amusing Western subject that pleasingly blends comedy and meller; very good program offering.**
STORY ..... **Good picture stuff; doesn't go too strong on the meller end, and always makes a strong play for quiet laughs.**
DIRECTION ..... **Builds up incident consistent with main plot; keeps things going at proper speed**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS .... **Ordinary on interiors; soft lightings chosen for outdoor shots.**
CAMERA WORK ..... **Good; some fair Western scenery filmed.**
STAR ..... **Gets over appeal in fine style; has good role with which to do it.**
SUPPORT ..... **Excellent; Agnes Vernon very cute in overalls; Frank Lanning does good character part; Arthur Malette and others O. K.**
EXTERIORS .... **Predominate; mostly Western stuff photographed under best conditions.**
INTERIORS ..... **Few and ordinary**
DETAIL ..... **Responsible in no little measure for worth of the film as a whole; comedy bits and other incidental business well done.**
CHARACTER OF STORY ..... **Harmless**
LENGTH OF PRODUCTION ..... **4,800 feet**

COMEDY and melodrama are pleasingly mixed in "Bare-Fisted Gallagher." The offering is rich in that sort of humor that gets across in good style with the fans, and Bill Desmond has a part that makes one like him from the very go-off. He is a breezy and light-hearted cowboy, and Director Franz's method of putting over these qualities, together with Desmond's smile and his aptness at registering essential points, result in a thoroughly likeable screen character.

William Parker's story, as filmed, is good picture stuff. It doesn't go too strong on the meller end until the last reel, and, while the plot is just a bit thin in substance in itself, it permits of building up with incident that results in a thoroughly pleasing piece of screen entertainment. Both serious and light incident has been injected effectively. Bits of comedy business are introduced that are sure to get the laughs, and always in the background during these comic bits remains the romantic appeal and a mild element of mystery. Of course, to enjoy the picture to its fullest, the viewer must not take the plot too seriously.

Desmond stages a couple of fairly good fights in the film—one in particular where he and Frank Lanning go to it for considerable footage on the bank of a stream and also in the stream.

Agnes Vernon makes a quite attractive appearance in the picture, being attired for most of the time in overalls or a bandit's outfit.

Frank Lanning is a good type both for the small amount of villainy he has to do, and also in lighter moods. Arthur Malette is satisfactory, as also are Caroline Rankin, Hill Patton and Scotty McGregor.

There are a few smaller discrepancies in the film. One is during a sequence supposedly at night, when through an open cabin door in a close-up of Bill, daylight is seen; another break is having Bill read a letter outside a house in the dark.

Bill Desmond is at home in the character he is given in the offering, but the title leads one to believe that he has a rough-neck part in which he battles his way through life with his plug-ugliness. But such is not the case. While it is true that Bill uses only his bare fists, he is by no means a rough-neck in the film—he is just the opposite, and proves it.

Bill starts out early in the picture to run to earth a bandit who has been robbing the stage of much gold belonging to his deceased uncle's mine. The onlooker is given to know that the mysterious bandit is Agnes Vernon, whose father sends her out on the hold-up trips. It later develops that Bill's uncle swindled Agnes' father out of the mine. Of course, Bill gives the mine back to Agnes' father, but not before much amusing stuff has taken place.

Will Especially Please Folks That Like Westerns

Box Office Analysis for the Exhibitor

Here is an especially good subject for a house running program stuff. It is much better than an ordinary picture in that it contains many wholesome mirth-making passages, and at the same time gives that large body of fans that patronize houses the kind of meller stuff that they like. So if you are conducting a neighborhood house of that sort let your folks know that you have a pleasing picture.

Bill it as a comedy mixed with melodrama—a fast-moving romance of the West. And, of course, go strong on Desmond's name. In his latest offering Desmond has a role that probably will be liked even better than his "The Mints of Hell." Several of his recent releases—"Whitewashed Walls," "The Prodigal Liar," and "Life's a Funny Proposition," should be an indication to you of his drawing power. If you played any or all of them and your folks liked them at all you can promise them something that will be sure to please in "Bare-Fisted Gallagher." Agnes Vernon is not unknown to movie audiences, and mention might also be made of her presence in the cast.

If your audiences are the kind that like the usual gun-fightin', Hell-roarin' Western mellers they will like this one even better, because it carries that same atmosphere but is dressed up in different clothes—that is, there is very little villainy in it and not much gun-play. It is a good clean, subject, and a more or less unusual Western.

For what The Salvation Army did in France it will be loved forever by millions of Americans. One of the outstanding events of a life-time will be the growth in public affection of a meek and humble organization that reached the peaks of greatness.

Never again will the street bands of singers or the heroic women who make their way into lowly places be regarded with anything but increasing love and respect.

For the reason that it is a wonderful drama of laughter and tears, a story of the human heart, and to reach with it through your theatre the affections of America's millions, you will want to save an open spot in your house schedule for

Billie Rhodes in The BLUE BONNET

By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

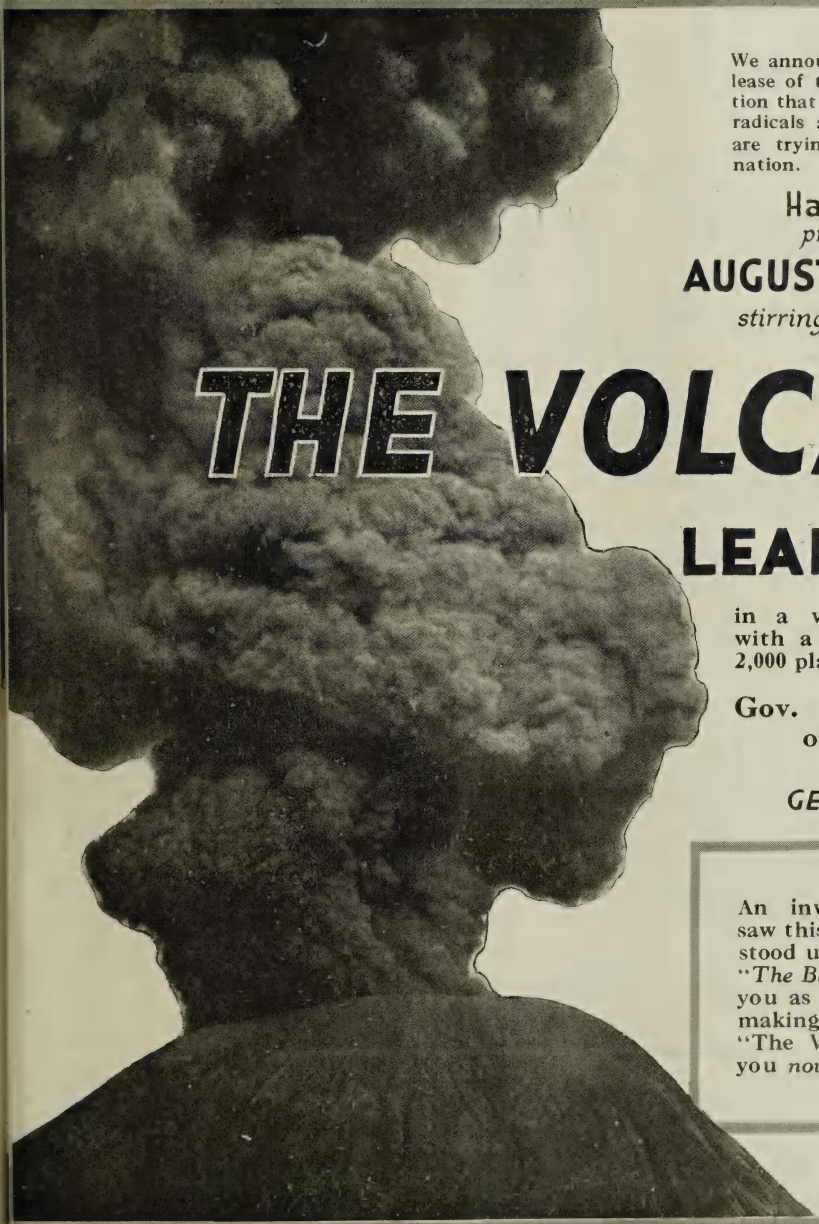
A STORY OF "OVER HERE"

Produced and presented by the
NATIONAL FILM CORP. *of* AMERICA *William Parsons, Pres.*

We are pleased to announce to the exhibitors of America that all future Billie Rhodes productions will be distributed exclusively through the Hodkinson organization.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Biggest Special Picture of the Hour in America



We announce the immediate release of the big, timely production that shows how to crush the radicals and bomb-senders who are trying to wreck this great nation.

Harry Raver's
presentation of
AUGUSTUS THOMAS'
stirring screen challenge

THE VOLCANO

Starring
LEAH BAIRD

in a vivid emotional role with a supporting cast of 2,000 players including

Gov. Alfred E. Smith of New York

Directed by
GEORGE IRVING

An invited audience that saw this drama in New York stood up and cheered. What "*The Beast of Berlin*" did for you as the greatest money-making special of its hour, "The Volcano" will do for you *now*.

FOUR STAR
ARTCO PRODUCTIONS, INC.
NICKLES
1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Considerable Elemental Appeal in Child Subject

Madge Evans in

"Home Wanted"

World

DIRECTOR ..... Tefft Johnson
AUTHOR ..... Lucy Sarver
CAMERAMAN ..... Philip Hatkin
AS A WHOLE..... Pleasing enough child subject containing large amount of elemental appeal; will get over.
STORY..... Is well constructed to keep child star in foreground; makes plea for interest by sticking closely to time-tried factors.
DIRECTION..... Gets response through many incidental bits; shows certain sympathy with childhood.
PHOTOGRAPHY ..... Very good
LIGHTINGS..... Proper; no unusual effects
CAMERA WORK ..... Good
STAR..... Romps through her part in agreeable manner; shows some ability in deeper moments.
SUPPORT..... Good, especially Anna Lehr, W. T. Carleton, Hugh Thompson and Jack Drumier.
EXTERIORS..... Some pretty shots
INTERIORS ..... O. K.
DETAIL..... Some quite amusing touches introduced in action during early reels.
CHARACTER OF STORY..... Good "heart-throb" stuff; thoroughly clean.
LENGTH OF PRODUCTION..... 4,900 feet

IN a manner of speaking, "Home Wanted" may be numbered in the "old school" class of motion pictures. By that is not meant that the picture is an old product by any means, but that it is a picture that relies successfully on a time-tried trend of events and emotions for its appeal. It is a newly-produced film having as its basic foundation sort of an "And-a-little-child-shall-lead-them" idea.

There is much that appeals in the offering, and as a whole it is a pleasing child subject in which an orphan finds a home for herself and in so doing is responsible for happiness on the part of others also. With those elements uppermost, the picture therefore is an offering that will please many.

Of course, with material such as is brought to the screen in the picture, the author naturally is forced several time to lean rather heavily on co-incidence, but all in all it is the sort of stuff that is sure of a response on the part of the majority of movie goers. This is due in no little part to those passages in the film devoted entirely to incidental business in which Madge Evans and her boy friend, Michael J. Hanlon, show the spirit of childhood both through their own ability and through the sympathetic prompting of the director. Amusement is often afforded by the freckle-faced boy and the orphan girl, between whom there is a childish sentiment that gets over. Also the sequences showing the boy mussed up with jam in a pantry and other bits in which the girl is the central figure are amusing.

Largely, the plot is elemental, and is screened in a like manner. Despite a few fairly original twists, the story will be rather obvious to fans who see many pictures, but everything turns out just as is wanted; therefore, everybody is happy and satisfied.

Madge Evans is a very cute little girl and often shows considerable ability as an actress. She is well supported by a cast that includes W. T. Carleton, Anna Lehr, Jack Drumier, Hugh Thompson, Charles Sutton, Maude Turner Gordon, Winifred Leighton and Michael J. Hanlon.

Little Madge is first seen in the orphan asylum. Every night she watches the window of a big house across the way, imagining herself being tucked in bed there under the tender care of a beautiful mother. But in reality the big house is occupied by W. T. Carleton, an irascible old man, self-centered, and without regard for others. Partly through the offices of Anna Lehr, Madge and Michael Hanlon get into the old man's house. Madge wheels his invalid chair out in the grounds, and the old man stays there during a rainstorm.

Plot developments brings things to the point where Carleton is brought to the house of Hugh Thompson, known as doctor "Dick." Thompson is in love with Anna, but her mother declines to give her consent to a marriage because of the fact that Thompson is a "nobody." But it turns out that Thompson is the grandson of Carleton, and Madge spills the beans to the old man. Soon the point is reached where everything is adjusted happily.

Home-Loving Folks Ought to Like This One

Box Office Analysis for the Exhibitor

The degree of success of this picture depends almost entirely on what kind of a crowd you are catering to. If yours is a neighborhood house whose audiences are composed largely of those folks who are greatly appealed to by the thought of an orphan whose only desire is a home and mother, the picture will go over big. But in a house relying mostly on transients for admissions it is doubtful if this one would be very much of an attraction.

Considered as a program offering the picture is pretty good. Then, too, Madge Evans has made quite a number of followers by her appearance in World pictures, and billing her name in connection with such a title as "Home Wanted," which is a very fair indication of the story's subject matter, might draw folks to your house.

The picture is thoroughly clean and is fit for family consumption, and you can offer the children something that they should be interested in. It is a film in which domesticity is played up, and therefore appealing to most home folks. Promise your people a clean and wholesome subject full of heart-throbs; a picture that bares the heart of an orphan girl.

Excellent Comedy with Character Foundation and Fine Circus Stuff

Bert Lytell in

"ONE-THING-AT-A-TIME-O'DAY"

Metro

DIRECTOR .....John Ince
SUPERVISED BY.....Maxwell Karger
AUTHOR .....William Dudley Pelley
SCENARIO BY .....George D. Baker
CAMERAMAN .....Robert B. Kurrle
AS A WHOLE....Bright comedy is kept in the same mood all through; has sound character foundation.
STORY.....Adaptation of story by William Dudley Pulley published in The Saturday Evening Post.
DIRECTION....Gets fine results from circus scenes, introducing incidental bits of comedy among spectators and performers that help to make the show seem real.
PHOTOGRAPHY ..... First rate
LIGHTINGS.....Those in the circus tent deserve favorable comment.
CAMERA WORK .....Good
STAR.....Scores as the hick boob with a one-track mind who eventually proves the value of doing one thing at a time.
SUPPORT.....Excellent, especially Eileen Percy, Stanton Heck and Joseph Kilgour.
EXTERIORS.....Vacant lots and street scenes suffice for much of the action.
INTERIORS.....Only a few studio sets
DETAIL.....Exceptionally clever sub-titles are responsible for many of the laughs.
CHARACTER OF STORY....Always humorous, but nevertheless indicates what may be gained by concentration.
LENGTH OF PRODUCTION.....About 4,800 feet

METRO has been fortunate of late in its choice of stories for Bert Lytell, but for sound, wholesome, comedy with a reasonable basis of character, "One-Thing-at-a-Time-O'Day" comes pretty close to topping the list. Lytell does fine work as the serious-minded boob, but this is far from being a one-man picture. There is the best sort of teamwork in the acting of the supporting players, the circus stuff is almost good enough to carry the production in itself and there are sub-titles with a comedy punch in about every line.

Whoever looked after the titling of this picture struck a happy medium in being humorous without going over the heads of the crowd. Probably some of the comedy inserts were taken from the text of the original Saturday Evening Post story, but at all events they are mighty well adapted to the screen action and they are of distinct value in scoring the points prepared by the director.

The human quality is what producers are admittedly seeking in photoplays and that is the paramount quality in "One-Thing-at-a-Time-O'Day." In the foundation of the narrative there stands one imperturbable character with a very definite notion as to what brings success. In the ordinary estimate he is just a boob or a "nut," but being what he is, nobody can change him and therein lies the story.

If you stop to analyze, you no doubt will conclude that most people like Stradivarius O'Day (Bert Lytell) right from the start because he is such a definite sort of person. It doesn't matter how many folks, his family included, call him a fool, as long as he is convinced that the secret of life is to make a study of one thing at a time until it has been mastered and then to turn to something else.

Bert's idiosyncrasies are made more feasible through the inheritance of a small fortune, but the real turning point in his life comes on the day that he visits a circus and at first sight falls in love with "the world's greatest, most charming and most daring equestrienne," Eileen Percy. Almost a reel is devoted to a presentation of the tent show and the introduction of the circus performers destined to figure in the story, but it is not lost footage, particularly because circuses seldom have been screened so effectively.

True to the dictates of his one-track mind, Bert, having lost his heart to Eileen, determines to get a job with the show that he may be near her. In accord with his nature, he considers only one step at a time. He follows the troupe from town to town, but the manager, Joseph Kilgour, won't put him to work.

Finally, he gets a chance to clean a Ford car and he does this so well that the manager tells him to learn how to run it, which Bert does, having decided that as soon as he learns to be a chauffeur he will devote his energies to mastering the science of pugilism in order to whip the bullying weight-lifter of the troupe, Stanton Heck. They get a lot of humor out of the training scenes, with Bert learning the boxing art from an expert, but the best sequences of all concern the actual fight which comes off although not quite as planned.

Besides those already mentioned, the cast includes William A. Carroll, Jules Hanft and John Hack.

HARRY BEAUMONT
M. P. D. A.
Producing for Goldwyn
Latest Release
"The City of Comrades"

Go As Far As You Like in Promising That This Is Really Good

Box Office Analysis for the Exhibitor

Bert Lytell in

"One-Thing-at-a-Time-O'Day"

Metro

If you want to give your patrons a good laugh, show them "One-Thing-at-a-Time O'Day." Everybody seems to be kicking about the scarcity of good comedy films, so when something that is of feature proportions and not of the slapstick variety comes along, it is well to grab it, even if you don't want to commit yourself to running a regular program.

The actual drawing power of stars is difficult to estimate, but it seems to me that Bert Lytell should stand pretty well by this time, for his pictures have been consistently good. Providing you have shown some of his earlier productions and found that they came up to scratch, go after this feeling confident that it goes over the mark with something to spare.

The circus scenes are so well handled that you are warranted in making quite a bit of fuss about them. It is largely a circus story and there is no harm in calling it that, but you shouldn't lose sight of other angles. Mention that it was taken from The Saturday Evening Post, for in every town there are many readers of this publication; then use catchlines something like this:

"Does the one-idea man win out? See Bert Lytell in his most amusing comedy, 'One-Thing-at-a-Time O'Day,' adapted from The Saturday Evening Post story." Or, "What is the real meaning of the word 'concentrate'? Bert Lytell will show you in his latest Metro comedy, 'One-Thing-at-a-Time O'Day'."

WILLIAM RUSSELL
IN
"A Sporting Chance"

By Stephen Fox *Directed by Henry King*

A most bizarre, amazing and unusual story is unfolded. Your audiences will be mystified, thrilled, and then given the surprise of their lives at the end. Not one out of fifty who see the picture will ever guess the finish.

William Russell will win thousands of new friends for himself by his splendid work in this production.

William Russell Productions Now Available:

"Hobbs in a Hurry" *"When a Man Rides Alone"* *"Brass Buttons"*
"All the World to Nothing" *"Where the West Begins"* *"Some Liar"*

WILLIAM RUSSELL PRODUCTIONS *Distributed by* PATHÉ

HERBERT E. HANCOCK

Now Directing

VIOLET MERSEREAU

in

"The Strange Romance"

H. & H. PRODUCTIONS, Inc.

516 Fifth Avenue, N. Y. C.

Atmosphere of Bret Harte Story Helps this Film Considerably

Harry Carey in

"The Outcasts of Poker Flat"

Universal

DIRECTOR .....Jack Ford
AUTHOR ..... Bret Harte
SCENARIO BY.....H. Tipton Steck
CAMERAMAN .....John Brown
AS A WHOLE.....**Moves too slowly in spots, but profits by variety of scene and has moments of certain appeal.**
STORY.....**With the exception of a brief prologue and epilogue laid in the present day, the action follows Bret Harte's story of the same name.**
DIRECTION.....**Handles a number of the difficult scenes with discrimination and save for a few lapses gives them a convincing atmosphere.**
PHOTOGRAPHY ..... **Good**
LIGHTINGS ..... **Conventional**
CAMERA WORK.....**Composition of scenes is good.**
STAR.....**Acts naturally in a familiar type of characterization.**
SUPPORT.....**Cullen Landis and Gloria Hope are principal players in support of star; there is nothing notable about their performances.**
DETAIL.....**Some of the snow scenes show too plainly that they are artificial; river boat stuff well handled.**
CHARACTER OF STORY.....**Mixture of romance, adventure and drama.**
LENGTH OF PRODUCTION.....5,645 feet

In order to bring it up to date, Bret Harte's "The Outcasts of Poker Flat" is produced as a story within a story by means of leading off with a brief prologue in which a modern gambler finds himself in a situation similar to that faced by Harte's John Oakhurst. The epilogue shows the gambler arriving at a different and more satisfactory solution of the problem confronting him.

This method of treating a narrative laid in an earlier day is not unusual. Probably it was the best way to handle this romantic tale of the west in the middle of the last century, in that it gave the author of the scenario a chance to indicate how characters and events may duplicate themselves in succeeding generations.

As Square Shootin' Lanyon in the prologue, Harry Carey has one of his favorite characters, a big-hearted gambler, himself in love with his ward, but believing that she has centered her devotion on his adopted son. One day when he has decided to sacrifice his own happiness for the sake of the two youngsters, he picks up a copy of "The Outcasts of Poker Flat" and henceforth what he reads is visualized.

A few scenes of a California mining colony in 1850 serve to present incidents bearing upon Carey's adoption of an orphan boy. Then they swing into what turns out to be the most interesting period of the production, the action some twenty years later, which takes place on an old-fashioned river boat. There is lots of atmosphere in these scenes. Director Ford found just the right sort of a craft and he was careful to avoid anachronisms, either in the costumes or locations. Here, as in other parts of the film, there is more narrative than drama, but at least the story is kept in the Bret Harte mood.

Western stuff of a less unusual order is found in sequences where Harry, having come to the rescue of Gloria Hope, who has been betrayed by a gambler willun, takes her to Poker Flat. The church-going reform crowd that has no use for Harry's resort, sees a new cause for resentment in the arrival of the girl under the protection of the gambler. Things are made consistently unpleasant for the inmates of Poker Flat, but Harry sticks to his friends.

Then the willun who deserted Gloria re-appears, shoots Carey's adopted son, Cullen Landis, who has fallen in love with the girl, and makes possible a few moments of meller action. A scene of strong heart appeal is realized when the boy has recovered and the gambler sacrifices his own love that Cullen and Gloria may marry.

The least successful part of the presentation comes with the snow scenes when the outcasts of Poker Flat are stranded in a mountain cabin without supplies. A number of the shots have a decidedly fakey appearance, which is the more marked because they are contrasted with some genuine views of the woods in winter. Also, some of the bids for sympathy at this point of the story seem rather forced.

Play Up Name of Author Along with that of Star

Box Office Analysis for the Exhibitor

There is less gun play in "The Outcasts of Poker Flat" than is found in many of the Harry Carey films, also less of the familiar action meller fight stuff, but that doesn't mean that folks are going to be disappointed in this appearance of the Universal star. The film strikes me as being about half a reel too long, but that isn't a serious defect.

You've got more to work with here than in the average program feature without the backing of a famous name. Bret Harte's stories are a tradition, even among many people who have never read them, and "The Outcasts of Poker Flat" is one of the most famous of his tales of the gold rush days.

Without stretching the facts, you may tell your patrons that Carey has a more than usually pretentious production in the presentation of this fiction classic. For the benefit of those unfamiliar with the plot, let it be known that the locale is California as Bret Harte knew it, and that the narrative is full of heart interest. Promise that Carey is at his best in the heroic character of the self-sacrificing gambler.

You might arouse interest among people not regularly classed as picture fans by making a fuss about this being the first authentic version of "The Outcasts of Poker Flat," a story that every student of American literature should know. In the film there is a flash showing Carey reading the book. If this is included in the assortment of stills it would be a good one to use.

OLIVE THOMAS
IN
PRUDENCE ON
BROADWAY
WALLICK'S
A
TRIANGLE
SPECIAL

"Secret Service" as a Picture Does Credit to Famous Play

Robert Warwick in

"SECRET SERVICE"

Paramount-Artcraft Special

DIRECTOR..... Hugh Ford
AUTHOR .....William Gillette
SCENARIO BY .....Beulah Marie Dix
CAMERAMAN ..... William Marshall
AS A WHOLE.....Exceptionally well handled Civil War drama; in production, story and acting it has everything that a picture of this kind needs.
STORY.....Adaptation of William Gillette's famous stage success.
DIRECTION.....Works up to suspense-creating situations in fine style and always keeps the scenes in the atmosphere of Civil War days.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Many of them distinctly artistic
CAMERA WORK .....Close-ups used with discrimination; dissolves and double exposures skilfully handled.
STAR.....A regular soldier hero; looks and acts the part and scores points without over-acting.
SUPPORT.....Wanda Hawley makes a decidedly attractive southern girl; Theodore Roberts, Raymond Hatton and Irving Cummings have conspicuous places in finely balanced cast.
EXTERIORS.....Evidently were selected with great care; frequently furnished beautiful backgrounds.
INTERIORS.....Have variety and appear genuine
DETAIL.....Small mistakes in costumes and settings, such as often mar "period" plays are avoided here.
CHARACTER OF STORY....Heart interest and dramatic intensity well combined.
LENGTH OF PRODUCTION.....5,697 feet

AT the time that William Gillette wrote "Secret Service" there was no such thing as photoplay technique, but it so happens that his Civil War drama, now more than twenty years old, makes a nearly ideal basis for a motion picture, at once physically and emotionally stirring and permeated with the charm of the Southland during the days of inevitable defeat.

There was a time, some five years ago, when about every company with a supply of uniforms and guns, turned out Civil War dramas at frequent intervals. They were overdone and not very well done. Today, a story of the type returns as something of a novelty, and "Secret Service" is so decidedly well handled in all respects that it should enjoy a success commensurate with that registered by its stage parent.

Considering the essential points in a photoplay—story, production and acting—this scores through a happy blending of the three. In the first place there are opportunities for genuine emotional and dramatic conflict in the meeting of Robert Warwick as the northern spy and Wanda Hawley as the loyal southerner, in the struggle of the Union officer torn between love and duty; in his efforts to carry out the mission on which he has been sent, and in the courage with which he faces a firing squad when the game is up.

With each situation well established, the picture realizes a high degree of excitement and suspense at three points. The first of these is reached when Irving Cummings, as the Confederate secret service man, lays a trap for Robert, who is forced to shoot his own brother, or betray himself. The bullet intended to inflict a slight wound in the brother's leg, enters his heart, and the spy, still forced to assume the part, continues the pretense that he is a southern soldier performing his duty.

Again, the story carries a thrill when Robert, on the verge of telegraphing a message that is expected to mean the downfall of Richmond, is caught by Cummings and shot through the hand as he is clicking off the code. Even here he does not lose his nerve. He almost succeeds in turning the tables on the secret service man before his guilt is established.

But best of all is a climax maintaining suspense at a gripping tension. Robert stands in front of the firing squad when a storm of shells from the advancing Union troops breaks over Richmond, one of them bursting among the soldiers about to shoot the northern spy.

In the presentation of this war drama, Director Ford has excelled himself. The quaint charm of the old Virginia city is delightfully pictured, contrasting with the squalid filth of the famous Libby prison. Lightings are soft and atmospheric and ensemble scenes, such as those at the bazaar for the benefit of the Confederate soldiers, are like an animated painting of an appealingly tragic epoch of American history. The director's handling of the capture of Richmond, the shells crashing through houses and the panic-stricken population in flight, shows technical skill of a high order.

Robert Warwick portrays the role of the spy with dignity, reserve and emotional force. He makes one believe in his heroism and his love for Wanda, radiantly pretty in the costume of a southern girl of the sixties. Theodore Roberts assumes a convincing bearing as a Confederate general, whereas Irving Cummings, Raymond Hatton and others in a large cast add materially to the production.

Go After New Business on this One. It's Easy to Advertise

Box Office Analysis for the Exhibitor

This will come to you as a Paramount-Artcraft special and it warrants playing as such, meaning an exploitation campaign that will reach out after new business. Make it plain that you have something more than a routine release. Perhaps you are getting tired of being urged to experiment with runs of two or three days, but when you are showing a picture of this class, I can't see why the longer booking policy isn't good business.

The title "Secret Service" is enough to attract patronage in itself. Couple the name of the picture with William Gillette as the author, Robert Warwick as the star and Hugh Ford as the director and you have an excellent combination from an advertising angle. It ought to be a comparatively easy matter to get additional newspaper space, in reviving interesting data about the play, the author, or the star.

"Secret Service" was first staged in New York in October, 1898, with William Gillette in the principal character. Providing it ever reached your town, either through the medium of a traveling company or stock, refer to the performance and make some fuss about its being the most successful of all Civil War dramas. You should be able to draw patronage from theatergoers who like to see their old favorites in new form.

Outside of the conventional newspaper notices, you may be able to land additional sketches of Robert Warwick on the strength of his war service. He was a Plattsburg graduate, commissioned a captain and sent overseas where he served many months. Now he is a major in the Reserve. Show pictures of Warwick as an officer in the Civil War and in the uniform of the present army.

The Dramatic Surprise of the Year

MOLLIE KING

NEW YORK'S REIGNING BEAUTY

IN

"GREATER THAN LOVE"

A thrilling romance in six masterful parts, from a story by... Robert F. Roden

Directed by

JOHN M. STAHL

Supported by a notable cast including *H. E. Herbert, Ethel Gray Terry, Rod La Rocque, Gertrude Berkeley, Warren Cook, Frank de Camp and others*

AMERICAN CINEMA CORPORATION

220 West 42nd Street

Western Meller is Fair Program Offering

William Farnum in

"The Lone Star Ranger"

Fox

DIRECTOR .....J. Gordon Edwards
AUTHOR .....Zane Grey
SCENARIO BY.....Charles Kenyon
CAMERAMAN .....John W. Boyle
AS A WHOLE.....Typical Western meller with lots of gun-play and hero stuff.
STORY.....Adaptation of Zane Grey's book of the same title.
DIRECTION....Keeps things moving at fairly lively pace; handles several fairly big moments skillfully.
PHOTOGRAPHY.....Generally clear and sharp
LIGHTINGS .....Nothing extraordinary
CAMERA WORK.....Some very good long shots of cattle; also of Western scenery.
STAR.....Gets away in usual style with glorified hero role.
SUPPORT.....A very well-chosen company both as to type and ability; includes Louise Lovely, G. Raymond Nye, Charles Clary, Lamar Johnstone, Frederick Herzog and Irene Rich.
EXTERIORS.....Fit the locale of the story
INTERIORS ..... Ordinary
DETAIL.....Some close-ups of types good; few loose ends not gathered up.
CHARACTER OF STORY.....Wild and woolly western stuff.
LENGTH OF PRODUCTION.....About 6,600 feet

WILLIAM FARNUM again is the glorified Western hero in "The Lone Star Ranger." He is the guy who is quick on the trigger and a bad baby indeed for to meet up with them thar cattle-rustlin', murderin' outlaws, and in his latest offering he proves it. In its class and of its type the picture is good enough; it is a typical Western meller with enough of the usual Western stuff in it to please the folks who crave this sort of entertainment.

There are several times during the running of the piece when matters on the screen reach out for appeal with a fair degree of tenseness, and they have been so handled by Director Edwards as to make them register with melodramatic force. Particularly is this true of those passages in which Farnum breaks down with his cool suavity the bravado of the rustler who has sworn to "get him," and also later on when Farnum's identity as a Texas Ranger becomes known to members of the gang.

Zane Grey has a knack of making his Western characters convincing and of a sort to be liked. Of course, his style permits of a subtlety that is not brought to the screen in this picture. It is action and not suggestion relied upon to get over the character of the ranger as played by Farnum, and sometimes the character is subordinated to the star.

There is lots of plot action to the piece, and things are kept moving at a fairly rapid rate, excepting in a few instances devoted to altogether too much Farnum footage—especially those passages showing him playing with the babies in the household of a murdered man.

Detail has been watched carefully in some respects and a bit neglected in others. Types are very good and some directorial touches aid in scoring points. But there are a few breaks. One of them is that during a sequence photographed at night, the open door of a saloon in a following scene shows broad daylight; another is that a title early in the picture has a man inform Farnum that there is no need of a jail in Fairdale because the cemetery is more confining, yet later on in the picture Farnum makes the sheriff arrest two Greasers and they are marched only a few paces to a ready-made jail. However, most folks will probably overlook these and other small breaks in their interest in the action.

The story is full of plot substance of the sort usually found in Western mellers, only in this case the author's work is productive of several fairly good situations that are just a trifle different. But in the main the offering is one that is very much like scores of its brothers, and the story-guessers among the fans are going to have almost everything turn out just as they figured, and therefore they will be satisfied.

Bill Farnum is the man who cleans up the cattle rustlers of the Fairdale district, playing a lone hand. The plot gives him plenty of justification for wanting to do this, and through interesting twists and turns goes on to the final close-up where he at last embraces the girl he loves.

Best for Smaller Neighborhood Theaters

Box Office Analysis for the Exhibitor

William Farnum and Zane Grey are the two big names that will do most of the attracting for this one. Both of them mean something to most fans, and Farnum's followers are certainly going to like him in his newest picture. If you ran and made money with Farnum in the picturizations of Zane Grey's novels, "Riders of the Purple Sage" and the "Rainbow Trail," it's up to you to go after your patrons for all you are worth with "The Lone Star Ranger," and take advantage of the cumulative value of Farnum's latest. This film is certainly a safe bet if the other two made a hit with your crowd.

Of course, with this picture, you can pull the ancient but nevertheless generally profitable plan of tying up with a local bookstore in exploiting your film. The Fox exchange will also be able to give you a pretty good line of paper.

The picture is not one that would make its biggest hit in a downtown house. It is the kind so much liked in neighborhoods when the patrons want their adventure shown on the screen—and those audiences that are generally audibly enthusiastic when their hero pulls a lot of stuff off on the gang that's trying to get him will be given plenty of chance to cheer Farnum's manner of putting it over on the cattle rustlers.

Latest Ray Subject Is Pleasing But Not Up To His Best

Charles Ray in

"Hay Foot, Straw Foot"

Paramount

DIRECTOR ..... Jerome Storm
SUPERVISED BY ..... Thomas H. Ince
AUTHOR ..... Julian Josephson
CAMERAMAN ..... Chester Lyons
AS A WHOLE..... More sentiment than humor in Charles Ray's latest farm boy picture; some true characterizations, but plot development is slow.
STORY.... Being thin in substance reliance is placed on director and players to expand situations.
DIRECTION..... Strong in the development of character and incidents carrying an emotional appeal.
PHOTOGRAPHY ..... Good all the way
LIGHTINGS..... Ordinary effects are varied by picturesque pastoral compositions gained through the soft-focus method.
CAMERA WORK ..... Expert
STAR..... Makes good use of facial expressions and acts as though he meant it.
SUPPORT..... Spottiswoode Aitken and William Conklin good in conventional roles of Civil war veterans; Doris Lee's chief attribute is youth.
EXTERIORS..... Barnyard scenes and some shots of a cantonment answer the purpose.
INTERIORS..... No call for anything unusual
DETAIL.... Scenes are given a true-to-life appearance
CHARACTER OF STORY..... Sentimental comedy-drama.
LENGTH OF PRODUCTION..... 5,097 feet

SENTIMENT rather than humor is likely to carry this picture over, although some of the incidents, notably those during sequences showing Charles Ray using his knowledge of parlor magic, gained from a correspondence course, will get laughs. This part of the production is thoroughly entertaining and right in the style of the young comedian, who knows so well how to indicate boyish bashfulness and awkwardness.

Apparently, Julian Josephson's story was written during war days with a view to spurring on the patriotism of American youths, but as released, possibly after the curtailment of the cantonment episodes, it does not bear too heavily on military matters although Ray reaches a camp and is developed into a promising soldier. Passages relative to his training, however, are introduced so that they become only an incidental yet legitimate part of the action.

In Ray, Spottiswoode Aitken and J. P. Lockney, Director Storm had three capable character interpreters to work with, nevertheless it does seem that a taxing burden was placed upon their shoulders during the opening reels, in which they figure exclusively without a great deal of material to advance the story. There is no fault to be found with detailed characterization such as is offered here. It helps the picture immensely, but where points have been definitely established, it is well to pass on to something else before an audience has a chance to grow restless.

The two old cronies, one a G. A. R. veteran, who honors Ulysses S. Grant above all men, the other a survivor of the Confederate army, are conventional figures. That they are made interesting is due to the excellent acting of Aitken and Lockney. Most of their arguments center around whether Grant or Lee was the greatest fighting man that ever lived, and Ray, loyal to his name, Ulysses S. Grant Briggs, and to the teachings of his G. A. R. grandfather, grows to regard the Union general as his patron saint.

These early sequences are sympathetic and occasionally humorous in a quiet way, even if the action is a bit slender. Folks are likely to respond to a scene such as that in which the two old soldiers prepare Ray to enlist when war is declared on Germany. Reading in the paper that the government is short on uniforms they hit upon the happy idea of sending him off rigged out in war togs which they had worn more than fifty years earlier.

It is at the camp entertainment, where Ray gives his slight-of-hand performance with fine comedy effect, that Doris Lee enters the story. The susceptible young soldier has sincere doubts about the wisdom of his attachment for Doris, for he has been warned against "play-actresses" and she is an amateur dancer. He wonders what Grant would have done under like circumstances.

But fate and Willun William Conklin take a hand in his career. Conklin lures Doris to a notorious resort and Ray has to rescue her, thereby getting into a lot of trouble himself because he is caught in the place. Some of the best emotional moments in the picture are reached when the two old veterans visit the camp and find that the boy, in whom they take such pride, is in the guard house. When the truth of the affair is revealed, Ray is lauded as a soldier and a gentleman and everyone forgets their prejudices against "play-actresses."

Don't Give Folks an Idea that this is a War Drama

Box Office Analysis for the Exhibitor

No actor can be expected always to turn out a top-notch picture, not even Charles Ray, who keeps up a mighty high batting average. "Hay Foot, Straw Foot" —rather a clumsy, ineffectual title, by the way— means money in your box office, on account of the large and steadily growing following of the star, if for no other reason.

But don't get an idea that the picture is weak, just because it doesn't hit on high all through, as did "Greased Lightning" and "The Busher." The story is a typical Ray vehicle that never takes him out of his element.

Probably the less you say about the military angle of the plot the better, for the subject can't properly be classed as a war film and you don't want to give folks an impression that they are going to get a lot of fight stuff. As a matter of fact, there isn't a battle scene in the picture and the real background of the story is the Civil War, or more particularly General Grant, who is made the guiding factor in the life of the patriotic farm boy.

Catchlines: "How would you like to try to live up to the name of Ulysses S. Grant Briggs? Charles Ray finds it something of a job in his picture of comedy and sentiment, 'Hay Foot, Straw Foot'." Or, "He was just an unsophisticated country boy, who disregarded his grandfather's warning against 'play-actresses.' See what happened to Charles Ray in 'Hay Foot, Straw Foot'."

Forceful Propaganda Against Sex Ignorance. Not Entertainment

"The Solitary Sin"

Solitary Sin Corp.—State Rights

DIRECTOR .....Frederick Sullivan
AUTHOR .....George D. Watters
SCENARIO BY .....George D. Watters
CAMERAMAN .....King D. Gray
AS A WHOLE.....**Seriously treated propaganda against sex ignorance; has several dramatic moments.**
STORY.....**Forcefully compares results of depraved habits with benefits accruing from clean living; follows mostly the lives of three couples from childhood to adult's estate; some little "ruff stuff."**
DIRECTION.....**Handles material in least offensive manner possible with this sort of subject**
PHOTOGRAPHY.....**Varies; mostly good**
LIGHTINGS ..... **Ordinary**
CAMERA WORK .....**Some very fair dissolves, etc.**
PLAYERS.....**Jack Mulhall and Helene Chadwick have principal roles; cast includes Anne Schaefer, Edward Cecil, Gordon Griffith, Leo Pierson and many others.**
EXTERIORS.....**Comparatively few used**
INTERIORS.....**Nothing special; just ordinarily good.**
DETAIL.....**Incident put over in proper style; spade called a spade; a few slips.**
CHARACTER OF STORY.....**Deals with facts of life not usually discussed in polite society. Main title is indication of film's subject matter.**
LENGTH OF PRODUCTION.....**About 6,000 feet**

DESPITE the seriousness of treatment given this subject proving the evils of and sorrows resulting from ignorance of sex matters and abuse of the greatest force in Nature, and despite its conceded value as propaganda, "The Solitary Sin" is not a picture for mixed audiences. It is not a picture that a fellow would want to take his mother, sister, sweetheart or any other woman to see, especially if he was to sit beside her during the film's exhibition. This is not so much because there is anything very offensive in any of the scenes themselves (that is, in their physical appearance), but because of the underlying idea—a subject that can and should be talked about in confidence to children by parents, but which is not particularly suited for explanation to both sexes at the same time. It is doubtful if even the most earnest and thoughtful parents would discuss these matters with a boy and a girl at the same time, and in this picture the subject is visualized quite plainly and intended for public consumption.

The picture is very true to life in many respects. There is no denying its force as propaganda and the dramatic episodes it contains. On that score it is quite good. The acting throughout is good, and there are many appealing bits of boy-and-girl stuff and other incidentals introduced. From a production standpoint the picture is good enough, but the fact remains that it is not entertainment, despite its dramatic moments, which are forcefully presented with telling effect.

It is a quite well-known fact that ignorance of sex in childhood often results in social diseases later on in life, and that this is largely the parents' fault. Therefore, presented under the proper circumstances the film should be productive of much good. It carries an ominous warning and, if parents alone were to see the film, it would be good stuff indeed. Through example and by comparison the film teaches its lessons; through the happenings in the lives of several boys who had been kept in ignorance of sex hygiene (or who learned things about themselves through doubtful sources and under wrong circumstances) the picture hammers home its message. Forcefully it preaches the sermon of clean living, by showing what happens to those who are the victims of depraved habits. Also it conveys a dramatic warning against medical quacks who bleed their victims, and shows the reward of physical pureness.

All this is done in the film with considerable human interest—the author has used as his characters just ordinary human beings with whom one can be in sympathy, and the director also has injected as much "surface" interest as possible. But despite the sugar-coating the pill is there and must be swallowed.

Will Have to be Handled Very Carefully. Segregate Audiences

Box Office Analysis for the Exhibitor

If you are willing to segregate your audiences, or, better, if you think that your folks will be willing to have one show for men and another for women, you ought to be able to make money with this one. But don't take a chance in showing it before mixed audiences unless they are composed of the sort of folks that will stand for almost anything. If you run the picture before a random audience you are going to have lots of the women blushing and perhaps many of the roughnecks making audible remarks. Certainly the subject is not going to help the reputation of your house much unless you handle it properly.

Don't advertise it as a sensational drama, spilling red ink all over everything in an effort to make folks believe it is really a sensational drama. Rather make your plea for attendance on the picture's lesson. Be as frank as possible in your advertising. Tell your folks that you have a picture that seriously and dramatically proves what a crime it is for parents not to tell their children the vital facts of life. Go after parents just as strongly as you like, but don't let them get the idea that it is a family picture suitable for them to bring the children to see. The subject touched by the offering is one that parents should take up with their children alone.

Probably the best idea of what sort of a picture this is can be gleaned by your possible knowledge of "Fit to Win." It is in that class, but you must remember that with that picture you had the Government sponsoring it, but this one you take on your own responsibility. Naturally, with this sort of a film, you can get some clergymen, doctors, lawyers, and other professional men to endorse it, and it's a safe bet that an exhibition of it in your house is going to start more than one argument as to whether or not it should be shown. These arguments likely will get into your local papers, and if you can profit by that sort of publicity you might take a chance.

Short Stuff

Summer is distinctly the season for outdoor pictures. Whether they be long or short, comedy or drama, the best pictures to show during the hot months are those that carry the spirit of the great outdoors. The idea is prevalent mostly in the one-reelers on the market today. Of course, many features endeavor to make the best of Western scenery their backgrounds, but in pictures of feature length the scenic investiture generally is relegated to the background by the action. In the shoft stuff, however, the travel and "wanderlust" idea always dominates, and it is that idea that appeals especially to those thousands of picturegoers who have neither the time nor money to travel.

Manager J. Loeb, of the New Albany, Brooklyn, has planned a wholesale exploitation of his short subjects of this type during the hot weather, and his example might be followed profitably by others. Manager Loeb has so arranged his booking through Educational on these subjects as to follow a definite route through the National parks of the Far West, the Rocky Mountains, from Alaska to Mexico, with a side trip to the Hawaiian Islands.

There are available at the present time many subjects of this nature, chief of which are being released by Educational, Outing-Chester, Paramount, Burton Holmes and others. Careful selection of one-reelers by the showman and a manner of running them in a proper sequence would give him a chance to cash in on the thounds of dollars worth of "see America first" advertising that the United States Railroad Administration is doing right now, in an endeavor to encourage travel through America's beauty spots. The one-reelers of this type available at present give the exhibitor a chance to personally conduct his patrons on a trans-continental tour at a price within their means. In neighborhood houses catering to regular patronage this idea might be made a regular feature in the advertising.

* * *

"The Passing of the Crow" is the title of another Educational subject which contains considerable interest. The film is a chapter of American history in the making. Interestingly it shows the habits customs and amusements of the fast-diminishing tribe of Crow Indians. Some very interesting close-up of Indian types are shown—grizzled old warriors who have nothing left to do now but talk over old battles, and equally wrinkled old squaws who even to this day have to do the bulk of the work while the bucks amuse themselves.

Universal promises a rollicking burlesque on the prohibition question in "Ten Nights in a Tea Room," which is now in the making with Eddie Lyons and Lee Moran in the principal parts. The action takes place in the year 1950, and shows the debauchery of those who have become addicted to tea, cubeb cigarettes, malted milk, etc.

* * *

The latest cartoons from Educational are "The Saw Dust Trail," a Silk Hat Harry subject, and "The Tale of a Shirt," Happy Hooligan's offering. Both are in five hundred feet, and the former has a bit of an edge on the latter as far as laugh-provoking possibilities go. The animation is up to standard in both.

* * *

A very fair comedy-drama is "The Four-Gun Bandit," a two-reel Universal release. It was directed by Jack Holt, and the leading players are Pete Morrison and Magda Lane. Magda is seen as the daughter of a prospector whose life depends on an operation. Magda disguises herself as a bandit and holds up a wealthy man to obtain money to pay for the operation. Pete Morrison, the sheriff, is in love with Magda, and so plans things that the wealthy man is only too glad not to have it known that his bold bad bandit was a slip of a girl. There are lots of chances for quiet laughs in the piece, and a few thrills; also some hard riding and well-photographed Western backgrounds.

* * *

Universal offers a pretty good comedy in "The Village Venus," put out under the Century brand. The picture is in two reels, and was directed by Fred Fishback. Much good comedy incident is introduced, and the picture sticks quite closely to comedy business of known value. Also there is introduced some kid stuff that is not half bad. Of course, there is lots of "chase" stuff in the two reels, but it is done in a manner that will get the laughs, and the exhibitor can book this with the assurance that he is getting an offering with comedy high spots that will get over.

* * *

"His Smashing Career," a Sunshine slapstick comedy, has enough trick stuff and rough-and-tumble action to put it across as an amusing film of its type. The director pulled something unusual in the handling of a disrobing act when a gracefully formed young woman prepares to dive into a swimming pool. A few of these go close to the border line of what is permissible, but the director always stopped just in time to prevent an argument with the censors. Men, in particular, will find the picture entertaining.

The Great 9

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UNDER TWO FLAGS
THE DARLING of PARIS

WILLIAM FARNUM *in*
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THE BROKEN LAW
HOODMAN BLIND (MAN OF SORROW)

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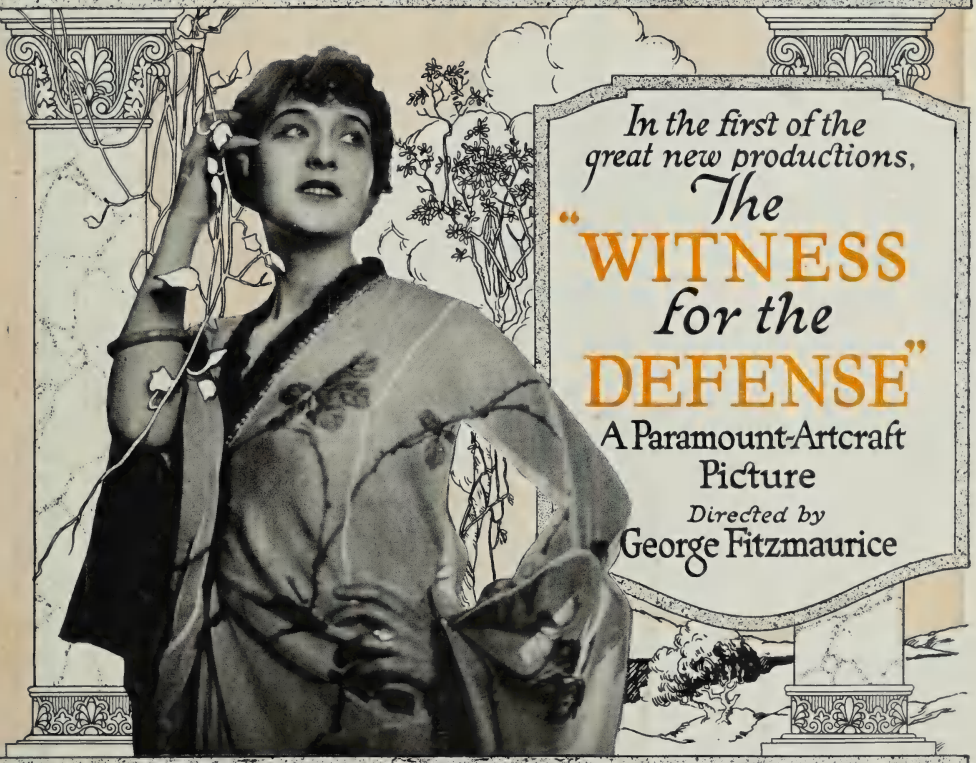
The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX. No. 5 Sunday, July 6, 1919 Price 25 cents

Elsie FERGUSON



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YOU can see the picture, you can marvel at Elsie Ferguson's power of dramatic portrayal; you can delight in the magnificent settings; you can appreciate the perfection of detail; you can judge the sure merit of the story—now! This first great Paramount-Artcraft production, released August 31, is ready for your verdict.

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By A. E. W. Mason

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NEW YORK

ARTCRAFT PICTURES

Scenario by Ouida Bergere

Thousands of Words and not a Spark in all of Them.

W. W. HODKINSON CORPORATION'S policy of distribution was made clear to the exhibitors of America in less than seventy-five words of plain English.

Not an exhibitor misunderstood the meaning of our announcement. Our policy was put into effect in April to benefit exhibitors immediately. We did not wait for September.

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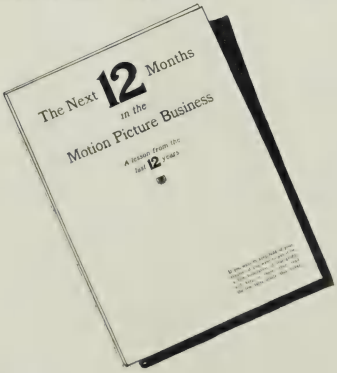

"The next year will see new consolidations, alignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with the larger concerns.

"Such re-organization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities place their own values on their 'assets' on the basis of what they think they ought to get out of it, and you, the exhibitor, will be called upon to shoulder the burden of their enormous capitalizations.

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W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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SHORT STUFF ..... Page 24

News of the Week in Headlines

Monday

John Hazza of Empress, Edmondton, tells of Allen deal.

Henry King directing for Thomas H. Ince.

Universal appoints more publicity men.

Rupert Julian out of Universal.

Tuesday

Famous players outline plans for foreign production.

Theodore Dietrich to produce Vance stories with Doris Kenyon for Hodkinson release.

George Eastman to endow "National Academy of Motion Picture Art." Jules Brulatour and S. L. Rothapfel interested.

Delegation to represent National Association at Methodist Cenetenary, Columbus, named.

Wednesday

National Association's self censorship idea dies.

Samuel Grand of Boston to star Herbert Rawlinson in two reel stories by Chief Flynn of the Secret Service.

About 300 reels of stolen film involved in Syracuse film thefts.

Vitagraph to conduct extensive billboard campaign.

Jesse Goldburg takes exception to statements of J. A. Quinn at Hotel Astor meeting of Motion-Picture and Theatrical Co-operative Asso.

James Young to direct Elsie Janis for Selznick.

Thursday

Alice Brady third star of Realart, First release "Sinners."

Famous Players-Lasky take over Charles Frohman, Inc.

New York Exhibitors organization defines attitude regarding St. Louis meeting.

Government investigation under way on Federal film irregularities.

Realart announces appointments for New York, Chicago and Boston exchanges.

Atlantic Cinema Corp. to invade central and eastern Europe with American film. Blumenthal, Vogel and others in deal.

Friday

Independence Day. "Bill" Brady only man in industry who worked—betting on Dempsey at Toledo.

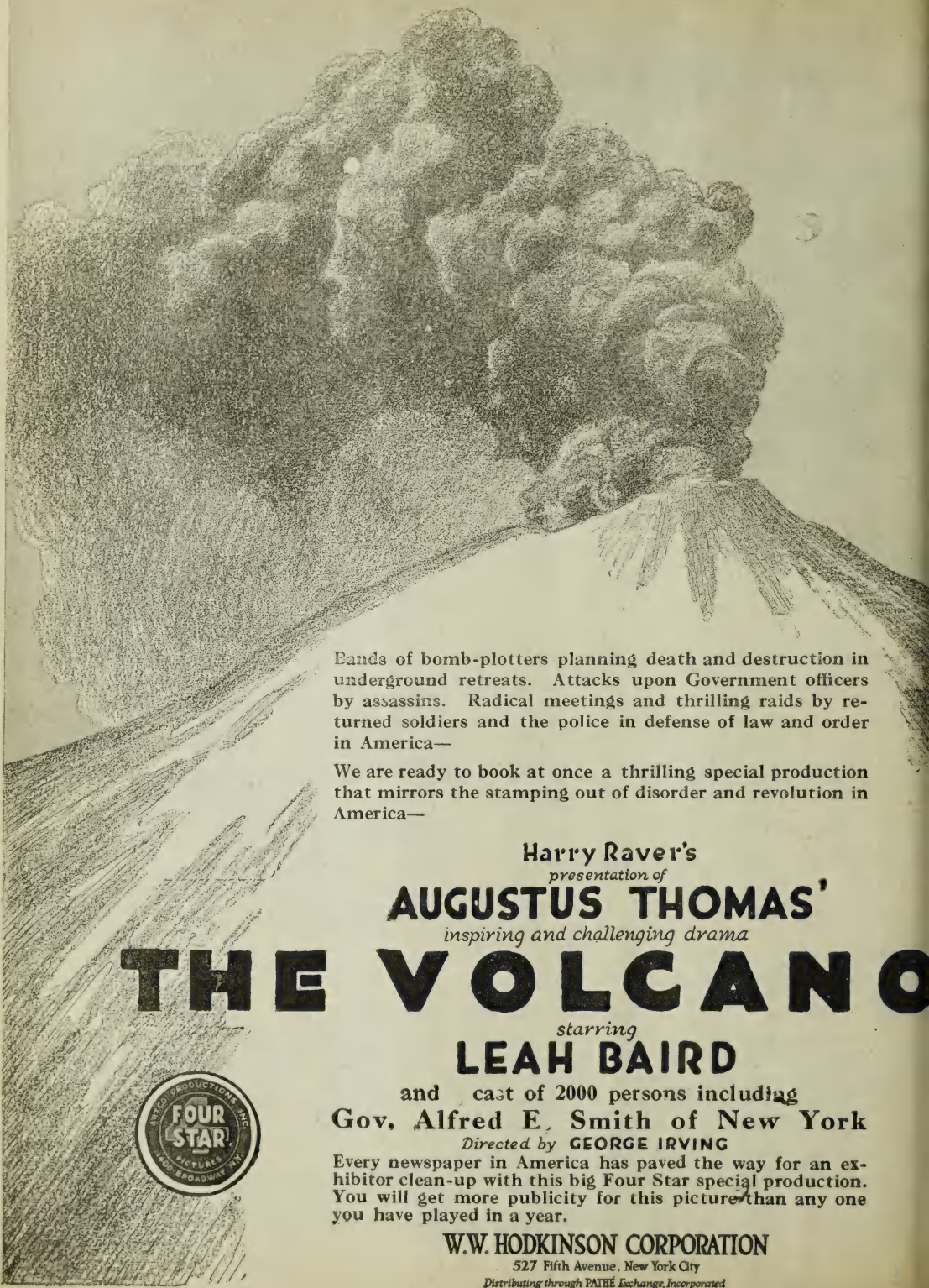
Saturday

Joe Brandt to represent National Film in East.

Pathe to release seven serials during coming season.

Irregularities in Federal film service reported to exceed $600,000.

"Pardoning the bad is injuring the good"—Benjamin Franklin.


Bands of bomb-plotters planning death and destruction in underground retreats. Attacks upon Government officers by assassins. Radical meetings and thrilling raids by returned soldiers and the police in defense of law and order in America—
We are ready to book at once a thrilling special production that mirrors the stamping out of disorder and revolution in America—
Harry Raver's
presentation of
AUGUSTUS THOMAS'
inspiring and challenging drama
THE VOLCANO
starring
LEAH BAIRD
and cast of 2000 persons including
Gov. Alfred E. Smith of New York
Directed by GEORGE IRVING
Every newspaper in America has paved the way for an exhibitor clean-up with this big Four Star special production. You will get more publicity for this picture than any one you have played in a year.
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
FOUR STAR
PICTURES
1600 BROADWAY N.Y.

Historic War Episode Re-Enacted by Survivors

"The Lost Battalion"

MacManus Corp.

DIRECTOR .....Burton King
SUPERVISED BY .....Edward A. MacManus
SCENARIO BY .....Charles A. Logue
CAMERAMEN.....A. A. Cadwell, Wm. Rhinehart, Roy Vaughan, Wm. Tuers and A. Friez.
AS A WHOLE.....Virtually a visualized news story of a dramatic episode of the war, acted in part by survivors; embellished with home scenes before and after; is much too long.
STORY.....Sticks closely to fact as far as a screen description of an actual occurrence can.
DIRECTION.....Battle scenes conventionally done; close-ups of fighting men used for much footage.
PHOTOGRAPHY.....Varies; some very good, some harsh.
LIGHTINGS.....The usual thing on interiors
CAMERA WORK .....Nothing special
PLAYERS.....Officers and men of famous battalion do appointed tasks well enough; also screen players, among whom are Jack McLean, Helen Ferguson and others.
EXTERIORS.....Chosen to represent actual battle-ground.
INTERIORS.....Conventional studio sets
DETAIL.....Sometimes shows military prompting; many bids made for laughs in early reels; camp incident O. K.
LENGTH OF PRODUCTION.....7,700 feet

SOLELY on its merits as a photoplay, presented as photoplay entertainment, "The Lost Battalion" would not get very far. But in a picture of this sort there are many angles to be considered. In a large measure the film is an historically true re-enactment of one of the most dramatic episodes of the war, played in considerable part by actual survivors of the fateful "Pocket" of the Argonne, and as such is deserving of merit.

The film brings to the screen many members of the famous unit of the 77th Division whose stand against the Germans was so indicative of the spirit of Americanism. There are seen on the screen Maj.-Gen. Robert Alexander, Lt.-Col. Whittlesey, Major George G. McMurtry, Capt. William J. Cullen, Lt. Arthur McKeogh, Lt. August Kaiser, and many other soldiers who have earned the Nation's gratitude. Also is seen the actual note asking for surrender sent the "Lost" Battalion's commander by the opposing German chief. The scene of the note's receipt is re-enacted by the men who received it in France.

The picture sticks closely to fact as far as the happenings in realities are concerned. It shows incidents of those terrible six days and nights lived through in "The Pocket" by the band of Americans who took part, and explains to the spectator just how it was that the Battalion became separated from the larger command.

"The Lost Battalion" can be likened, in a sense, to a magazine article telling of one organization's part in the war.

But instead of merely sticking to the historical end of the Battalion's heroism, the producers of the picture have endeavored to make it photoplay entertainment by embellishing the war scenes with much extraneous matter.. It is on that score that the film is criticized. As photoplay entertainment the picture is far, far too long and not very timely. The prologue leading up to the time the men reached France is composed of sequences devoted to the old stuff of showing how its members came from all sorts of New York homes and places—from the highest to the lowest.. Of course, this is all true; but so much already has been written about this and so often has the same thing been seen on the screen before that it becomes tiresome. In these early passages bids are often made for laughs, both through the medium of the "kicker," who always finds something wrong, and through incidents of camp life. And one sees the usual sweethearts waiting and other scenes among the women at home while the boys are fighting overseas.

After the boys leave Camp Upton you follow them through their training in France, through their advance, and through their famous fights in the "Pocket." Then, after the armistice is signed, are shown many views of the parade of the 77th Division in New York.

The battle scenes in the Argonne were evidently staged under the prompting of someone who knew something of military affairs. The detail of this end was watched fairly closely. These sequences are given considerable footage, and close-ups of the fighting, starving and thirsty men are used in great profusion.

Some of the scenes in the picture were obtained with the co-operation of the U. S. Signal Corps.

Must Rely on Picture's Appeal as History

Box Office Analysis for the Exhibitor

This picture ought to go very big in the smaller neighborhood houses throughout New York City because of its local interest. There are few neighborhoods in the city and surrounding boroughs who did not have representation in the 77th Division, and returned members of that Division surely will want their families and friends to see the officers and medal-men of the "Lost" Battalion.

But outside the City of New York the picture's drawing power is questionable. The exploits of the Battalion are too recent to be interesting as history and too old to be appealing as news. And that is what the picture is—virtually a visualized news story.

Of course, it is a fact that when the 77th Division paraded in New York it contained many replacement troops whose home towns are numbered in almost every state of the Union. This might bring in some additional folks to see the picture; also it must be considered that the exploits of the Battalion were of interest to the entire Nation.

There is the war angle to be considered in weighing the picture, too. It is a conceded fact that now that Peace is at hand peoples' minds have turned to other things than war. War stuff no longer gets the crowds that it did while most of the boys were still overseas, and this picture is pure war stuff all the way through.

BR/
Fewer and Better Pictures
They will lead the world
METRO
PICTURES CORPORATION
Keep Your Schedule Open!

Mostly Comedy but Some Meller Action in Fast-Moving Film

Dorothy Green and Arthur Ashley in

"THE AMERICAN WAY"

World

DIRECTOR .....Frank Reicher
AUTHOR .....Florence C. Bolles
SCENARIO BY.....Wallace C. Clifton
CAMERAMAN ..... Max Schneider
AS A WHOLE.....Looks like popular stuff with a fan crowd that enjoys a fast-moving story containing comedy and meller of the obvious sort.
STORY.....Indicates careful preparation, but does not keep the situations from having the appearance of being "planted."
DIRECTION.....Gives speed and directness to the action; some spots a bit crude.
PHOTOGRAPHY .....Generally clear
LIGHTINGS.....Well judged with a few exceptions
CAMERA WORK....Some good shots from difficult angles.
STARS.....Arthur Ashley acts with spirit in congenial role; Dorothy Green is passable, but nothing more.
SUPPORT.....Large cast in which Ed Roseman, Robert Fisher, Harry Semels and others give acceptable performances.
EXTERIORS.....Lumber camp scenes afford the best chance for picturesque effects.
INTERIORS.....Satisfactory studio work
DETAIL.....Considering that the scene shifts from London to Long Island and then to a lumber camp, the director was successful in avoiding anachronisms.
CHARACTER OF STORY.....Romantic adventure with a comedy foundation.
LENGTH OF PRODUCTION.....About 4,800 feet

DESPITE the obviousness of much of this story, the convenient way in which many of the situations are "planted," and the lack of fine shadings either in the characterization or production, "The American Way" is a first-rate picture of its type. The plot is ample in affording complications, variety of scene and in making it possible to shift from a comedy mood, which dominates through most of the picture, to passages of out-and-out meller, such as those towards the close of the story when Hero Arthur Ashley cleans up a gang of crooks in a lumber camp.

The safest way to make an English nobleman the hero of an American story is to endow him with characteristics more aggressively American than those usually met in our most democratic circles, and that was just the course followed by the author of "The American Way." Ashley's independence is accounted for by his having an American mother from whom he is supposed to inherit a dislike for the traditional ways of English society.

Parts of the opening reels revealing the escapade leading to the young Englishman being shipped to America by his indignant father are rather far-fetched, but they answer a purpose by accounting for Arthur's adopting the name of Smithers of Yonkers when he reaches this side to visit an aunt and uncle. The more essential passages of the story begin with the youth's adventures after he hits New York.

Coincidence always stands as a prompter at the elbow of the director. It accounts for Arthur's taking a joy ride through the park at just the time that Dorothy Green allows her pet cat to wander up a tree from which it refuses to descend. Arthur climbs to the rescue and then Dorothy conveniently drops a handbag containing a card which identifies her as the ward of the relatives whom the Englishman is about to visit.

He happens to have a hunch that Dorothy has little use for foreign noblemen, and equally he is convinced that he is ready to fall in love with her. Figuring that his best chance is to win out in the good old American way, meaning through a display of merit, he hides his identity, presenting the card of John Smithers, a crook that had robbed him on his last London adventure.

Then, still under the assumed name, Arthur gets a job in his uncle's office and makes good so fast that he is sent to the lumber camp to find out what is wrong with the workmen. From here on the action becomes more melodramatic, with Arthur in charge of the camp, pitted against a gang of conspirators headed by Ed Roseman.

Dorothy, overturned in a canoe, is in danger of being swept into a log jam when she is rescued by the Johnny-on-the-spot hero, who has yet another chance to prove his fearlessness by preventing the dynamiting of a bridge at the time a train-load of lumber is passing over it. These scenes are worked up to a fairly exciting climax. For a final twist in the plot, Arthur is about to be arrested on the assumption that he is the crook John Smithers when his father makes a timely journey from London and identifies him.

The cast includes Caul Sauerman, Charles Wellsley, John Adrizoni and Hazel Sexton.

HERBERT E. HANCOCK

Now Directing

VIOLET MERSEREAU

in

"Love Wins"

H. & H. PRODUCTIONS, Inc.

516 Fifth Avenue, N. Y. C.

Tell Folks This is First of a Series Starring Ashley and Dorothy Green

Box Office Analysis for the Exhibitor

Dorothy Green and Arthur Ashley in

"The American Way"

World

You're safe in runing this as a program release, granting that you are not catering to a crowd that is apt to be over fussy about small points. There are parts of this picture which might have been improved and wise fans may detect them, but all-in-all it holds the interest reasonably well, rather better, I should say, than most of the films World has issued during recent weeks.

Arthur Ashley is not a new figure on the screen. He has been both an actor and director for World, but this is his initial appearance as a co-star with Dorothy Green. Considering that these two players have been engaged for a series of productions, it might pay you to give the new starring combination a little extra boosting, on account of the pictures to come as well as the present offering.

Dorothy Green has been appearing on the screen long enough to have acquired a following which justifies your giving her an even break in the way of publicity. The picture should be handled as a comedy, for that is its main basis, but in making a selection of stills it would be well to use some from the dramatic episodes, so that the exciting elements of the story will be suggested.

Catchlines: "What is 'The American Way?' Arthur Ashley wil show you in the new World Film picture in which he is starred with Dorothy Green." Or, "After you have seen Arthur Ashley in 'The American Way' you will agree that there is only one way to win a girl."

Keep a place on your schedule

for

"THE YELLOW EEL"

starring winsome

ALICE MANN

Supported by a strong cast

A picture crowded with love and mystery, with a background of secret service action that will grip and enthuse the motion picture public and crowd your theatre.

Now in production. Distribution plans will be announced later. For further information, address:

McCLURE PRODUCTIONS

Berkeley Building New York

Screen Version of Clyde Fitch's Play Lacking in Comedy Substance

Marguerite Clark in

"GIRLS"

Paramount

DIRECTOR ..... **Walter Edwards**
AUTHOR ..... **Clyde Fitch**
SCENARIO BY.....**Clara Beranger and Alice Eyton**
CAMERAMEN....**Hal Young and James C. Van Trees**
AS A WHOLE.....**Very light entertainment that is amusing only in spots.**
STORY.....**Adaptation of Clyde Fitch's comedy which enjoyed a big success a number of years ago.**
DIRECTION.....**Picture would have profited by speeding up.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS.....**Pleasing, but not marked by anything unusual.**
CAMERA WORK ..... **Adequate**
STAR.....**Is cute and kittenish, but in close-ups her expressions are not always attractive.**
SUPPORT.....**Helene Chadwick and Mary Warren figure prominently in support of Miss Clark; Harrison Ford registers as the leading man.**
EXTERIORS.....**Some pretty country scenes**
INTERIORS.....**Only conventional sets required**
DETAIL.....**Titles used to get laughs when the opportunity offers, although most of the humor is of the elementary sort.**
CHARACTER OF STORY....**Best suited to women and young girls.**
LENGTH OF PRODUCTION.....**4,459 feet**

TIMES have changed since Clyde Fitch wrote "Girls," a light comedy satire on young women who signed a declaration of independence freeing them from masculine domination. "Votes for Women" was a comparatively feeble cry in those days and it was less usual to find self-sufficient girls doing their own thinking as a matter of course.

To say that the story seems old-fashioned might be going too far; but certainly as it comes through in picture form, it lacks the dash, the humor and the smartness that made the stage work such an outstanding success.

At best, this Paramount production starring Marguerite Clark may take a place among fragile, inconsequential photoplays, making its chief appeal to the very young or the very old. It is a harmless, rather pretty picture with occasional laughs for those who laugh easily, but between the comedy moments are many others that come dangerously near to being dull.

There is enough action of a kind, but too frequently it does not serve to really advance the plot, which contains little suspense. One knows almost from the start that it is only a question of time before the three members of the man-hating league, who jab pins into a sawdust doll, representing "man," will surrender, and the incidents preceding their capitulation seem a bit over-drawn and wearisome.

Naturally, Director Edwards saw to it that Miss Clark figured in close-ups more conspicuously than her co-workers, for that is a privilege of the star, however much a story may tend to equalize the characters. As a matter of fact, the plot of "Girls" gives Mary Warren and Helene Chadwick a prominence almost equal to that afforded the leading players. Both of these young actresses give capable performances, whereas Harrison Ford is, as usual, a leading man whose clean-cut personality has a strong appeal for women.

The three girls, Marguerite, Mary and Helene are living together in one room, having agreed to abide by the statement printed on the transom over the door, "No Man Shall Cross This Threshold." But Harrison, having innocently aroused the jealousy of a husband on the floor above, escapes from the upper room and violates the sanctity of the feminine seclusion by entering the girls' quarters through a window. Moreover, he refuses to leave until he is sure of making a safe getaway.

Marguerite expresses her opinion of men in unmistakable terms, but this doesn't prevent Harrison falling in love with her and conducting a courtship under difficulties. Some of the most attractive scenes in the picture are staged at a country place where the two accidentally meet and the indomitable suitor makes the most of the opportunity to soften the girl's views regarding men.

Then he gets her a place as secretary in his office without Marguerite knowing the identity of her employer. Meanwhile, Mary and Helene are developing love affairs of their own and in the end there is nothing left but for the leader of the man-haters to follow suit.

The cast includes Lee Hill, Virginia Foltz, Tom Ricketts and Thomas D. Persse.

Try to Arouse Interest by Emphasizing Fame of Original Stage Comedy

Box Office Analysis for the Exhibitor

As light entertainment, best adapted to a matinee crowd in a neighborhood theater, you probably can handle this picture successfully. Make a special bid for the patronage of women film fans, among whom Miss Clark unquestionably has a loyal following. In matters of production, "Girls" is up to the mark and even if the story doesn't touch any high comedy points, it isn't the sort of a film for which you need feel apologetic.

Capitalize as much as possible on the fame of Clyde Fitch's stage play which supplies the groundwork for the picture. The name of the playwright, coupled with that of Miss Clark, should have an appreciable drawing power even outside of the habitual picture-going crowd. If "Girls" ever was presented in your town, either by a road company or in stock, it would be well to dig back into the records and recall the performance.

Providing you are in the habit of working a mailing list, you might address cards to this effect: "Possibly you saw Clyde Fitch's comedy when it was played at the Blank Theater. Whether you witnessed the stage performance or not, you will want to see Marguerite Clark in the equally entertaining photoplay version of the famous play."

Catchlines: "See no Man—Hear no Man—Kiss no Man. That was the creed of three members of the anti-man league until the right man came along. See Marguerite Clark in the screen version of Clyde Fitch's famous comedy, 'Girls'." Or, "What do you suppose happened to three pretty little man-haters? See Marguerite Clark in Clyde Fitch's comedy, 'Girls'."

THE VERDICT

THE NEW YORK HERALD JULY 3RD

"Lost Battalion" Picture Shown at the Ritz-Carlton

At the Ritz Carlton last night a motion picture entitled "The Lost Battalion," in which the survivors of that famous detachment of the American forces in France posed for a feature reproduction of their great exploit in the Argonne Forest, was shown before a distinguished audience assembled on invitation of Major General Robert Alexander, commanding the Seventy-seventh Division.

The film was made under the direction of Edward A. MacManus with the co-operation of General Alexander and Lieutenant Colonel Charles W. Whittlesey, commander of "The Lost Battalion," for the purpose of perpetuating in active pictorial form the participation by the United States troops in the great war forming one of the most vivid chapters in the history of the conflict.

Charles Logue has written a scenario, with touches of comedy, which serves as a preface to the pictorial presentation of the actual exploit of Companies A, C, D, F, G and H of the 308th Infantry and Company K of the 307th Infantry in the historic "pocket" in the Argonne Forest. The comedy characters, including a Bowery soldier boy who enlisted with a charge of theft hanging over him and a Chinese, appear frequently to relieve the grimness of the parts of the film showing the tragic scenes in the Argonne.

In duplicating the chief incidents of that six days of tragic trial in "The Pocket," a piece of rough country near New York, closely suggesting the topography of the Argonne, was selected as the stage and there Lieutenant Colonel Whittlesey, Major McMurtry, Sergeant Cipeglio, Private Munson and Captain William J. Cullen, who are some of the heroes of the Argonne who have received the Distinguished Service Cross, and Major McKinney, who commanded the relief, are pictured re-enacting the scenes of the fight during six terrible days of last October. The survivors of the battalion entered into the repetition of the fight with a fervor and familiarity of detail that gave the simulation of the battle a reality that was almost shocking at times.

Mon Ami, the famous Argonne carrier pigeon which was decorated by General Pershing, has a section of the film to itself. It was this pigeon that flew from Lieutenant Colonel Whittlesey's beleagured band to the headquarters of General Alexander, telling of the plight of the battalion. The pigeon lost an eye and a leg in the flight and will have choice picklings during the remainder of its life.

EVENING WORLD JULY—3RD

"LOST BATTALION" HEROES, PICTURED, SEE THEMSELVES

Col. Whittlesey of "Go to Hell" Fame Sees Himself in Action.

Officers and men of "The Lost Battalion" of the 77th Division—that polyglot army that swept on through the Argonne Forest and bit deep into the famous Hindenburg line—dressed in mufti, safe and sane in the jobs to which they returned in civil life, saw themselves again in khaki, faces grim and sweat lined, standing off the German horde in "The Pocket," the objective of Lieut. Col. Charles W. Whittlesey, last night.

The origin of the famous answer from Col. Whittlesey to the German demand for surrender was shown vividly. Col. Whittlesey, Major George C. McMurtry and Privates Cepaglio and Munson were in a funkhole when the German officer's message reached them. There it was that the Colonel decided to tell the German to "Go to hell," after "smiling grimly into each other's faces," as the scenario writer describes it, "because, after enduring days of the most inhuman warfare, it was almost funny!"

Lieut. Artnur McKeogh of the staff of the "battalion" saw himself in the movies at the Ritz. So also did Lieut. Augustus Kaiser, born in Germany, a student of Heidelberg, yet a corking fine officer in the 77th. Lieut. Kaiser is an artist and prepared the artistic titles for the film, but E. A. MacManus, who produced the feature, explained that the art title films would not be ready until the picture was shown in the city theatres.

The effort at photographing history with the original characters has been undertaken with serious thought. There is happily absent any of the usual apparent exploitation recourses. The result is a sincere and interesting story of the Lost Battalion's days in the Argonne and its relief.

Furton King directed the making of the film.

THE MORNING TELEGRAPH JULY 3RD

"LOST BATTALION" SEEN ON SCREEN

Lieut.-Col. Whittlesey and Others of the Famous Command See Themselves in Film

AT THE RITZ - CARLTON

Picture Ranks High as an Entertainment—Notable Players Also Figure in Unfolding Story.

A distinguished gathering saw the story of the "Lost Battalion" retold on the motion picture screen at the Ritz-Carlton last night. The picture, presented by Edward A. MacManus, is one of the first film romances of the exploits of the war. Officers and men of the famous battalion played their original roles, and the original official documents are used as subtitles.

The showing last night was attended by guests of Major General Robert Alexander, commander of the Seventy-seventh Division. The picture had a particular and personal interest for many in the audience. It deals exclusively with the record of heroism of New York's own troops. Lieutenant Colonel Whittlesley, whose answer "Go to hell" has become one of the historic sayings of the war, saw himself and his comrades immortalized on the screen.

As a film entertainment, the picture ranks unusually high. The scenario was prepared by Charles A. Logue from the true stories of the men of the Lost Battalion. The direction is credited to Burton King, who has given the picture remarkable human interest as well as patriotic fire. To see the story of the Lost Batalion is like viewing "The Birth of a Nation" with its original cast of Civil War heroes.

EDWARD A. MAC MANUS
THE PROVING GROUND
2 WEST 47TH ST. NEW YORK CITY

Breezy Comedy Full of Laughable Situations

Albert Ray and Elinor Fair in

"Be a Little Sport"

Fox

DIRECTOR ..... **Scott Dunlap**
AUTHOR ..... **Hale Merriam**
SCENARIO BY ..... **Joseph A. Roach**
CAMERAMAN ..... **Roy Klaffki**
AS A WHOLE..... **Breezy comedy full of laughable situations and incidents; very good entertainment.**
STORY..... **Dresses up in amusing fashion proven farce-comedy material.**
DIRECTION..... **Gives the picture lots of pep; handles players to very good advantage.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS..... **Proper; nothing unusual**
CAMERA WORK..... **Satisfactory**
STARS..... **Get away in fitting style with roles; register many laughs.**
SUPPORT.... **George Hernandez an excellent comedy character as sporty husband; fitting portrayals also given by Lule Warrenton, Leota Lorraine and Eugene Pallette.**
EXTERIORS ..... **Don't figure much**
INTERIORS ..... **Suit the story**
DETAIL..... **Figures only in small part in getting over incidents.**
CHARACTER OF STORY.... **Thoroughly clean and wholesome.**
LENGTH OF PRODUCTION..... **About 4,800 feet**

HERE is pretty good entertainment. "Be a Little Sport" is a clean, fast-moving comedy replete with humorous situations and twists, and can be relied on to carry well with the majority of fans. There are lots of good, healthy laughs registered during the running of the piece, and, while the author has depended largely on time-tried and proven farce-comedy situations for his response, he gets it in a large degree through the manner in which the material has been handled by himself, director, players and scenarist.

The subject is a very good example of what can be done with time-tried material. All one has to do to make a successful, "polite" comedy is to take old stuff and dress it up in new clothes. This has been done in a large measure in "Be a Little Sport," and the result is a snappy bit of screen entertainment. For instance, there is certainly nothing new about the idea of the youth who has to marry by a certain time or forfeit a large sum of money; but in this case that idea has been worked out cleverly and there have been complications added that make for many moments of appreciation on the part of the viewer. The same holds true of several other ideas introduced, but all of them have been dressed up in rather new and attractive attire, making them altogether acceptable.

Albert Ray and Elinor Fair are pleasing young folks and get away with their parts in very good order. But much of the fun in the film is also due to the work of George Hernandez, who is cast in the part of the gay old uncle, whose rather ancient wife sometimes interferes with his "young ideas."

The tone of the titles is in harmony with the film's subject matter, and quite a number of laughs are obtained through them as well as through the occurrences on the screen to which they relate.

The picture starts out early in getting the characters into complicating situations and in wriggling them out of the frying pan only to fall into the fire, and this sort of stuff is kept up in quite zippy fashion throughout.

Much comedy business is gotten over by Albert because of his seriousness over situations that the viewer knows are funny. This also is true of Hernandez. In fact, it is the acting of the entire cast that accounts in a considerable degree for the scoring of many good points.

The sequences leading up to the climax are especially good. After the picture gets well under way things are jazzed up in true farce fashion, and the laughs come quite rapidly.

Albert thinks he is in love with Leota Lorraine, a show girl. But she cannot keep the appointment to get married because she is having a fine time with Hernandez, Albert's gay old uncle, who becomes not quite so gay when his wife gets on his trail. But Albert must get married by a certain time or lose his uncle's promised $100,000 check. So he grabs off Elinor, a stenographer, telling her that he will pull off a fake marriage and divvy the check.

But the actor who was to play the minister fails to show up, and there appears the real minister whom Arthur had previously engaged. A legal ceremony is performed, allowing of more comedy business between Albert and Elinor. The climax comes when the show girl with whom Albert thought he was in love comes to his apartments and finds both her "John" and Albert there, to say nothing of the wives of the two. The happy ending is supplied when Albert sees that it was Elinor he loved after all.

Promise Your Folks a Clean, Wholesome Comedy

Box Office Analysis for the Exhibitor

You can promise your folks a clean, breezy comedy in this one, and it is quite certain that the picture will afford most audiences considerable amusement and entertainment. It is not a great big picture by any means, but it is much better entertainment than ordinary program stuff.

Of course, you haven't got very big names with which to draw people to your house in this offering, but if your crowd can be satisfied with a good "polite" comedy here it is. Albert Ray and Elinor Fair are not very big box-office names, but in this case you are selling picture and not stars.

"Be a Little Sport" is the third of the Albert Ray-Elinor Fair subjects produced by Fox, and if you did any kind of business with either or both of their two former pictures you can be assured of the worth of this one. However, it is good enough to stand alone.

Advertise the picture as a matrimonial mix-up with lots of pep and jazz. Go strong on the comedy end of it. Tell folks that they will be given entertainment that will keep them laughing—not slap-stick stuff, but legitimate farce-comedy with enough love interest to season it tastefully.

HERE'S A BROAD STATEMENT!

NO BETTER
PICTURE THAN

"WHEN
BEARCAT
WENT
DRY"

HAS EVER BEEN MADE

MACAULEY PHOTOPLAYS INC
516 - 5 AVE

Another "Social Disease" Film that is Morbid and Unpleasant

"Open Your Eyes"

Warner Bros.—State Rights

DIRECTOR .....Gilbert P. Hamilton
AUTHOR ..... Not credited
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Can't be classed as entertainment; aims to show the danger of contracting diseases and the folly of going to quack doctors for treatment.
STORY.....Has little continuity in following the careers of a half dozen young people who suffer the consequences of loose living.
DIRECTION.....Usually puts over the meaning of the action without being too crude.
PHOTOGRAPHY.....Varies between fair and poor
LIGHTINGS ..... Ordinary
CAMERA WORK .....Straight stuff
PLAYERS.....A capable cast, including Gaston Glass, Faire Binney and Emile Marceau.
EXTERIORS.....Mostly conventional street scenes
INTERIORS.....Answer the needs of a picture that does not aim at anything artistic.
DETAIL.....Titles are numerous and long, especially in the first reel in which the purpose of the story is explained.
CHARACTER OF STORY.....Should not be shown to a mixed audience.
LENGTH OF PRODUCTION.....6,900 feet

PRODUCED with the backing of State Health authorities, "Open Your Eyes" no doubt is correct enough in its argument and may act as a warning to young men and women, who are ignorant about the menace of social diseases, but a picture of this description does not belong in theaters operated as places of amusement. There is virtually no entertainment value in "Open Your Eyes" and no excuse for its being shown outside of a lecture room.

No amount of talk about the need for acquainting young people with the sordid facts of life, no collection of endorsements from public spirited men and women who are interested in checking vice, can alter the main point that when it is handled commercially and exploited as an attraction making a bid for general patronage, the chief appeal is to a morbid craving for something sensationally frank in a presentation of evils not generally a topic of ordinary conversation.

An introductory title in "Open Your Eyes" refers to the need for calling a spade a spade. True enough, but that is no reason for turning a theater into a medical clinic and asking an audience to sit through two hours of sample cases illustrating the probable results of promiscuous living. Pictures such as this do the industry considerably more harm than good by damaging it in the eyes of many conservative, clean-minded people who do not care to see social sores paraded in public.

Director Hamilton succeeded in avoiding scenes that are actually offensive, but the suggestion of moral and physical rottenness, undermining society and dragging down the innocent along with the guilty is always present.. If an unwary picture-goer, accompanied by his wife or daughter, happened to drift into a theater showing this picture, without previous knowledge about its subject matter, he would have just cause for complaint.

The story is too loosely constructed and episodic to call for extended comment. Its main argument seems to be against quack physicians. Among the young men who suffer the consequences of their indiscretions those who patronize the patent medicine specialists are fooled into believing that they are cured, whereas those who visit a family physician are returned to normal health in a reasonable time. The statement that reputable doctors do not advertise is repeated frequently.

Following through to the bitter end, the result of disease not properly checked is shown as it effects the children of those afflicted. Some of the scenes aim at drama, but for the most part they seem forced and unnatural. One feels rather sorry for the young actresses, a pleasing assemblage of girls, who take part in such a repellant series of episodes. Their names do not appear on the screen, probably because the players were reticent about being associated with characters of the kind indicated.

Don't Try to Pass this Off Under the Guise of Entertainment

Box Office Analysis for the Exhibitor

The money-making possibilities of productions such as "Open Your Eyes" in certain localities are unquestioned, but an exhibitor who wants to keep up the standard of his theater should be cautious about jeopardizing a reputation for offering clean, wholesome entertainment. If you are catering to transients in a downtown district it may not matter so much, but even under such conditions it is well to think twice before giving place to a picture of social diseases.

Of course there is a chance of doing business on the special performance basis, one show for women and another for men. When a picture is handled in this manner it immediately gains a reputation of being unusually frank and in consequence is apt to attract a crowd of sensation seekers. Under all conditions be careful to exclude children.

There might be a chance of giving an advance showing of the film for an invited audience of physicians, ministers and social workers prominent in your town. Ask them to give candid opinions concerning the production as a suitable subject for public exhibition. Any favorable replies received may be utilized to advantage in your exploitation campaign.

The best material for a lobby display in a case of this kind is a collection of endorsement letters, preferably from people who are well known in your community. Then you may make something of the fact that the picture is authorized by the health authorities. Whatever the nature of your advertising, however, be sure that it makes clear the nature of the picture so that no one will visit your theater under a false impression.

THE YARDSTICK OF THE INDUSTRY

MONTHS in advance, Goldwyn prepared for the new season and its new demands. It saw the calibre of picture that would be demanded—the only kind that could live. It began to build such pictures.

Six months before possible release it had its production forces working on more elaborate, more powerful, and more vivid pictures than any it or any other company had ever consistently produced. It had the stars. It sought and secured the greatest authors, the greatest directors, and the finest supporting casts. It put into production stories calling for technical mass and detail such as had gone hitherto into very few pictures.

Goldwyn did this to provide pictures that would meet the public's demands, the exhibitor's demands and the demands of the new era in sales which it saw coming

Four such pictures will be released each month.

Six months ago Goldwyn began in the same way to create a systematic organization of advertising and exploitation suited to the distinction and individuality of these big pictures. This included a national campaign of poster and newspaper advertising, the creation of exploitation units for exhibitor-service in every Goldwyn exchange, and a trebling of the service force in the central office. Only such organization, Goldwyn knew, could meet the new season's conditions.

That was pre-vision.

Goldwyn credits that same ability and necessity of seeing

things before they happen, to the exhibitor who is far-sighted enough to do business with this company.

Goldwyn has therefore evolved a sales plan which will permit the exhibitor to exercise the same careful foresight and consideration that go into the making of the pictures—to book productions months in advance.

The exhibitor will book each production only, however, after he has actually seen it on the screen.

Goldwyn will be prepared to display all productions far in advance of release in the projection rooms of its exchanges. The resident manager will invite the exhibitors of his district in to see what he has for sale.

If the exhibitor finds that *in his opinion,* Goldwyn has made the sort of splendid, special drawing productions that it has promised, then he may book—one or all, two, three or four, as he thinks wise.

The exhibitor is the yardstick of the industry.

The issue is simple and unescapable.

Quality pictures are made individually — *on their merits.*

They must and will be sold individually — *on their merits.*

That is the 1919-20 policy for Goldwyn Pictures.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Wild and Woolly Western Meller is Ordinary Program Stuff

Alma Rubens in

"A Man's Country"

Winsome Stars Corp.—Robertson Cole—Exhr. Mutual

DIRECTOR ..... Henry Kolker
AUTHOR ..... John Lynch
SCENARIO BY ..... E. Richard Schayer
CAMERAMAN ..... Robert Newhard
AS A WHOLE..... Wild and woolly Western meller just like scores of others; old stuff.
STORY..... The usual tale of the dance-hall girl, the gambler and the parson; some nightmarish stuff rung in to give piece action.
DIRECTION..... Responsible for several fairly tense sequences.
PHOTOGRAPHY ..... Good
LIGHTINGS..... Good on night exteriors
CAMERA WORK ..... The usual thing
STAR..... Generally pleasing; sometimes over-reaches to score a point.
SUPPORT..... Albert Roscoe a good enough parson; Lon Chaney a mean and wicked willun; others satisfactory.
EXTERIORS..... Fair locations chosen; good Western town.
INTERIORS..... Mostly same old dance hall
DETAIL..... Watched carefully to keep atmosphere of the days of '49; some good types.
CHARACTER OF STORY..... Shoot-'em-up, hell-roarin' stuff for most part.
LENGTH OF PRODUCTION..... About 5,000 feet

HERE'S another wild and woolly western so much like scores of others that the only claim it has to an identity of its own is its title and the players. Once again you have your old, old friends doing the same old things in the same old way. You have the scarlet dance-hall girl whose heart proves lily white after all; the bold, bad gambolier who is a wicked willun with a nasty nature; the young sky pilot who comes to clean up Hoxley's Gulch; the square-dealin', straight shootin' marshal—and a host of others.

And just to make things more "intrikut" in this one a pestilence is thrown in for good measure, which acts as an excuse for considerable physical action and which gives the parson and the girl a chance to learn each other's real selves and discover that they love each other. True, many of the types chosen to represent time-tried friends are good, but little attempt is made to make them do anything that hasn't been done time and time again.

"A Man's Country" is just ordinary—quite ordinary—program stuff. It relies almost wholly for its appeal on its physical action, which becomes a bit nightmarish at times. It is the sort of stuff that the penny dreadfuls are filled with—lots of shootin', drinkin', gamblin' and hell-roarin' stuff in general.

Alma Rubens is pleasing enough as the dance-hall girl, but once or twice she is inclined to over-reach in striving for a point. Albert Roscoe gives a very casual performance as the parson, except when he has an honest-to-goodness scrap with Lon Chaney, when both of them roll all over the floor for considerable footage. Chaney knows how to be a nasty willun, and his make up and facial expression in some of the fight close-ups would scare even good little boys and girls.

The picture's biggest points are reached during a sequence in which Alma gambles with Lon to see who will own the dance hall. These passages are quite tense. Also the fight between Chaney and Roscoe and Chaney's attack on Alma are melodramatically "thrilling."

The action of the picture is laid in the gold-rush days of 1849-1850, and the atmosphere of that period in the West is kept up throughout. There are the usual mob scenes in the dance-hall, which bring some fair types to the screen. Also there is some horseplay in certain of the dance-hall sequences that may get a few laughs. The fastest physical action comes when the folks from the valley flee the pestilence that spreads among them. There are some pretty fair scenes photographed at night in these passages—scenes showing the fear-maddened folks deserting their homes in a wild rush to the hills.

Early in the picture Alma shows the sky pilot what she thinks of his efforts to bring the gospel to Huxley's Gulch. She does many things to hinder him and his work, but shows her real character when she takes under her wing the daughter of the murdered dance-hall proprietor. Later, when everybody but she and the minister have fled the plague, Alma also takes care of two deserted babies. It is when the parson and the girl are mutually responsible for the kids that they begin to have regard for each other.

Chaney, who had been bested by Alma, comes back to the town raving mad and attacks Alma. He is torn off by Roscoe, who gives Chaney considerable battle. Just when things look bad for the fighting parson Chaney is killed by a shot from the marshal's pistol, the latter having come to town just to see if anything was needed.

Included in the cast are Joseph Dowling, Edna May Wilson, Alfred Hollingsworth and Phil Gastrock.

Will Go Well Only in Smaller Houses. Typical Western

Box Office Analysis for the Exhibitor

This is very ordinary program stuff. However, if your crowd goes wild over this sort of a Western subject it will get by with them. Certainly it is no picture for an intelligent audience. It's so wild in spots that a high-class audience would give it the laugh several times. But to immature minds it might be exciting, and in a house where the audience is composed of the kind of folks who loudly cheer when the willun gets his just deserts it might go over fairly big.

It is not always an easy matter to judge the drawing power of a star. The name of Alma Rubens is not so big just yet, and there are probably lots of folks who don't go to movies often who haven't heard much of her. She hasn't been in many pictures of late, and you may have a little trouble on that account. However, many of the fans who keep tabs on the players know of and like Alma quite well. She has been getting considerable publicity, which may help.

In any advertising you might do tell your folks that you have a story of the West in the days when men lived life raw; when a life was not held at very high value, etc.

You probably have already played enough Westerns just like this one to have a fair idea of how it would go in your house. Suffice it to say that the picture certainly is true to type.

Production is Artistic, But Much of the Story Doesn't Seem Real

Elsie Ferguson in

"THE AVALANCHE"

Artcraft

DIRECTOR .....George Fitzmaurice
AUTHOR ..... Gertrude Atherton
SCENARIO BY .....Ouida Bergere
CAMERAMAN ..... Not credited
AS A WHOLE.....More narrative than drama in picture giving the star a dual role.
STORY.....Adaptation of novel by Gertrude Atherton; has an inherited passion for gambling as its theme.
DIRECTION.....Responsible for a number of decidedly artistic scenes that catch the atmosphere of a Spanish town.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....A big factor in heightening the charm of picturesque settings.
CAMERA WORK.....Many double exposures finely handled.
STAR.....In appearance and manner she makes a sufficient contrast between the characters of mother and daughter.
SUPPORT.....Efficient cast with Lumsden Hare and Warner Oland in the most conspicuous roles.
EXTERIORS .....Attractive and varied
INTERIORS.....Have class and appear correct whether the interior of a convent chapel or of a fashionable gambling house is represented.
DETAIL.....Carefully looked after in the matters of costumes and furnishings.
CHARACTER OF STORY.....Safe for any sort of a crowd.
LENGTH OF PRODUCTION.....5,273 feet

STARTING off with an introductory title to the effect that gambling is the most fatal of all human passions and that it may be passed on from generation to generation, the author of "The Avalanche" proceeds to illustrate the contention through following the life story of a Spanish woman and her daughter, both victims of games of chance.

In picture form, Gertrude Atherton's narrative doesn't strike deep, partially because of the somewhat episodic nature of the plot that skims over a long period of years, and partially because an American audience is not inclined to worry about an instinct for gambling becoming a family curse. The story is colorfully romantic rather than realistic and its moments of tragedy seem to be the result of odd coincidences, not an inevitable fate, as the author would have one suppose.

Taken individually, without considering the total impression left, there is much to commend in the scenes prepared by Director Fitzmaurice, who, by the way, makes his debut as an Artcraft director with "The Avalanche." His Spanish sets profit by a wealth of detail and some beautiful lightings.

Two shots in particular deserve a word of comment—one a silhouette of Elsie Ferguson seated in a window, another a chapel scene with the rays of the setting sun stealing softly over the heads of the convent girls. Here, and in several other instances, the picture achieves that elusive quality termed atmosphere, to a marked degree.

What amounts to a prologue is enacted in a Spanish town where Miss Ferguson, as the wife of a gambling house proprietor is a part of the gay life centering around the resort.. The first death—there are four in the course of the story, all directly attributable to gambling—comes with the killing of the gambler, freeing Elsie that she may marry an Englishman, who generally makes his headquarters at Monte Carlo.

After a run of bad luck, husband number two shoots himself, leaving the young wife with an infant child whom she places in a convent. A third marriage makes the woman the partner of still another gambler, this time an American operating in New York.

These sequences are introductory to the main part of the story which brings Elsie, as the convent-bred daughter, to New York where she soon marries a successful author, and, tiring of the monotony of their life, is persuaded to try the excitement of gambling. Needless to say, the house she visits is that in which her mother has an interest, although, of course, she is not aware of their relationship.

Double exposure scenes, with Miss Ferguson in the roles of mother and daughter, are a feature of subsequent passages, showing how the girl becomes more and more involved in debt, how she kills the gambling house proprietor when he threatens to expose her to her husband and how the mother assumes the guilt, eventually taking her own life. There is plenty of tragedy in the picture, but most of it doesn't get below the surface.

The cast includes Fred Esmelton, Zeffie Tilbury, William Roselle and Grace Field.

Let Folks Know that You Have a Drama Dealing With the Vice of Gambling

Box Office Analysis for the Exhibitor

It ought not to be difficult to get folks in to see this picture if you go after them in the right way. The story is essentially tragic, but it isn't gruesome, despite the number of sudden deaths. Advertise it as a powerful drama dealing with the menace of gambling, without giving people the impression that it is just a lurid meller.

That Elsie Ferguson is the star will help in establishing the film as a work of artistic merit, for fans know that she is not associated with cheap productions. Tell your patrons that in "The Avalanche" she has an exceptional opportunity for varied acting in the dual role of mother and daughter, showing stills of her in both characters.

Also, it will be worth while to play up the name of Gertrude Atherton as the author, whether or not you figure that many of your people have read the book. It is enough that her name stands for something in contemporaneous American literature and lends dignity to a production in consequence. Then a regular fan crowd will be interested in knowing that this is George Fitzmaurice's first picture for Artcraft.

Catchlines may be worked along both the gambling and mother love angles. For example: "Do you believe that gambling is an inherited vice? See how the question is answered in 'The Avalanche,' starring Elsie Ferguson," or "In Elsie Ferguson's powerful drama, 'The Avalanche,' a mother meets death rather than seen her daughter suffer."

WRITER'S CRAMP

By Carl Laemmle, President
Universal Film Manufacturing Company

NEVER forget the old story about the fellow who was saved from going to the penitentiary for forgery because he had a sudden attack of writer's cramp just as he was about to do the little forging stunt.

This bird boasted about his honesty and got away with it, but the real reason for his honesty was simply writer's cramp.

Not wishing you any pain or suffering, but it would be a corking good thing for you if you should suddenly get a stiff dose of writer's cramp in case anyone should try to get you to sign any contract for TOO MUCH FILM SERVICE.

Afterward, you could boast about your foresight in not signing the contract, and you could get away with it and never give a bit of the credit to writer's cramp.

You have no idea--not the slightest conception--of the GREAT BIG ATTRACTIONS AND HUGE SPECIAL PRODUCTIONS that are soon to be shown to you. And when they come, they will be so BIG that you cannot afford to be tied up tight on a contract that does not permit of an elastic booking.

I wish you could all see what I have seen at Universal City since I came out on this trip. I wish you could all know, as I know, the vital necessity of KEEPING MORE OPEN TIME THAN YOU EVER KEPT IN ALL YOUR CAREER AS A SHOWMAN.

I am not speaking solely of the Universal company now. Other companies, seeing how the Universal turned the tide toward great big productions with "The Heart of Humanity" and "The Kaiser, The Beast of Berlin" are striving their utmost to give you big pictures that will make as much profit for you as these pictures made.

Keep yourself in readiness for these. No matter how alluring a proposition may be presented to you, no matter how good a contract may look, keep away from the dotted line. If you haven't the nerve to throw away your fountain pen or cut off your fingers, sustain an attack of writer's cramp and SIT TIGHT!

Good Production Doesn't Camouflage Thin Story

Bessie Love in

"Cupid Forecloses"

Vitagraph

DIRECTOR .....David Smith
AUTHOR .....Florence Morse Kingsley
SCENARIO BY.....Stanley Olmstead and Edward J. Montagne.
CAMERAMAN .....Not credited
AS A WHOLE.....Slow-moving and obvious for the most part; not enough story to hold up for five reels.
STORY.....Adapted from the novel circulated under the title "Hurrying Fate and Geraldine."
DIRECTION.....Struggles to hold up suspense and tries to cover cheap article by fine attire.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Proper on interiors and exteriors
CAMERA WORK.....Unusually good; some novel camera tricks introduced.
STAR.....Her winsomeness gets her by for the greater part of picture; has little real work to do.
SUPPORT.....Wallace McDonald a conventional hero; others up to mark.
EXTERIORS.....Some very pretty stuff, photographed under best conditions.
INTERIORS....Help keep up atmosphere of broken-down aristocracy.
DETAIL.....Shows especial care even in very minor things; wasted on poor story.
CHARACTER OF STORY.....Cheap debt-must-be-paid-to-save-the-home stuff.
LENGTH OF PRODUCTION.....4,279 feet

EVERYBODY concerned seems to have struggled manfully to make something of "Cupid Forecloses," but the finished product shapes up as a quite poor bit of motion picture entertainment. The picture is another example of where a story not worth very much for screen purposes has been dressed up in production and otherwise painstakingly camouflaged to make it look like a regular picture. But it is not; it is just a well-produced film that becomes tiresome and obvious to the viewer soon after the first two reels. From then on it is just a case of waiting patiently until the end, with an occasional appeal to the eye and with very infrequent appeals to the intellect.

Detail has been watched carefully, and there are incidental bits of business in a school room that have a fair amount of interest. Suspense is almost entirely lacking, however, and in an effort to hold it up an attempt has been made to force the issue of withholding an identity until the last reel, which results very often in triteness and abrupt shifts from one line of action to another. This often causes confusion instead of interest.

Some rather unusual camera work has been done in this one. Particularly is this true of that footage showing on the screen at the same time the girl walking along a road and the hero in an automobile rushing along another to overtake her. Also worthy of commendation is the iris work, in which emphasis is placed on a figure through the usual iris method, but which allows the remainder of the scene to be seen dimly, instead of being entirely black.

But all the good production in the world could not make the film good entertainment. The story is simply not "there." There is not one really big situation or any unusual trend. For the most part it is a lot of uninteresting stuff about how the girl endeavors to save the old family home from being sold for debt.

Bessie Love is the girl—the winsome breadwinner of a household which once was the most aristocratic in the village. The atmosphere of broken-down aristocracy is carried throughout the footage, and the fineness of these folk is contrasted with the crassness of a newly-rich pair who afford a slight bit of comedy relief. Also the small-town locale of the story permits of the use of several good types and the registering of some rural philosophy.

Bessie is a school-marm whose life becomes darkened when a lawyer from the city says the old family house must be sold to satisfy a debt contracted by Bessie's grandfather before his death. Bessie writes to the man to whom the money is said to be due, and tells him how mean she thinks he is. Here enters the action with Wallace McDonald, whom Bessie believes to be the crabby lawyer's partner. Mutual interest is aroused.

Then through many lightly glossed over ends the picture reaches the point where Bessie believes McDonald to be married—to have eloped with the grocery keeper's daughter. However, it later proves that McDonald is none other than the man to whom Bessie's grandfather was supposed to owe the money. The financial part was fixed up, anyway, when Bessie found a receipt. Of course, things turn out right for Bessie and McDonald.

Included in the cast are Anne Schaefer, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Gordon Griffith and Otto Lederer.

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Star Will Have to Act as Biggest Drawing Card

Box Office Analysis for the Exhibitor

Bessie Love in

"Cupid Forecloses"

Vitagraph

This is straight screen fiction lacking drama and not even so valuable as narrative. Two reels would have been plenty for the plot material and the consequence is that the picture has been padded out with the usual line of stuff. The heaviest burden of attracting folks will have to be borne by the star. If she carries well with your folks you might get away with the offering, because it has had very good production. But an intelligent audience is liable to become restless and some walk out on the picture. In the smaller program houses the picture might get by with a fair degree of success.

There is no doubt but that Florence Kingsley Morse's novel, "Hurrying Fate and Geraldine," was quite widely read and that many of the people who read the book will be willing to separate themselves from the price of admission to see the screen adaptation of the story. And that, together with the name of the star, will have to be the big advertising feature.

But it's best to go a bit slow on promising your folks much of a picture, for they're liable to be disappointed. Just slip it by as easily as possible unless Bessie Love has a big gang of keen followers among your people—and even they are liable to be a bit dissatisfied to see their favorite in such a slow-moving and obvious vehicle.

If your patrons are willing to swallow their screen romance merely because two young people do come together in the final close-up the picture will go all right. But with those audiences that demand something that gives them even a trifle of mental activity the picture will not get over with any great degree of success.

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Not Enough Action in Story That Doesn't Get Below the Surface

Dorothy Dalton in

"Other Men's Wives"

Paramount

DIRECTOR .....Victor L. Schertzinger

SUPERVISED BY.....Thomas H. Ince

AUTHOR .....C. Gardner Sullivan

CAMERAMAN .....John Stumar

AS A WHOLE.....Strives for emotional drama, but doesn't often get below the surface of life; action frequently drags.

STORY.....Better suited to printed fiction than to the screen; situations on which much of the story is based are difficult to adapt to picture terms.

DIRECTION.....Shows a tendency to keep characters too far in the background.

PHOTOGRAPHY .....Generally good

LIGHTINGS.....High lights do not always strike scenes from advantageous angles.

CAMERA WORK.....Composition indicates more regard for pictorial effects than dramatic values.

STAR.....Is handicapped by a role permitting few variations in mood.

SUPPORT.....Forrest Stanley and H. E. Herbert are hero and willun respectively; most of the characters merely conventional screen figures.

EXTERIORS .....Pleasing

INTERIORS.....The right thing for a millionaire crowd.

DETAIL.....Nothing notable

CHARACTER OF STORY.....Points the folly of grafting on a lot of rich friends.

LENGTH OF PRODUCTION.....4,698 feet

"OTHER MEN'S WIVES" is an interesting title giving promise of a drama with a pertinent bearing on troubled marital relationships. The theme is not particularly pleasant, but it stands a chance of being made significant and human.

Expert craftsman that he is, C. Gardner Sullivan missed out in the preparation of this story for the screen, in that the central figure is not likely to be received as a really sympathetic person; moreover the plot does not lend itself to five reels of screen action. Some of the big scenes have conflict, but it is essentially the conflict of verbal argument, which gets over best in printed form or on the stage. An expression of emotion is not lacking in the performance of Dorothy Dalton, but the situations do not permit of much variety of mood.

Considering that the entire story hinges upon the vicissitudes of the distressed shero, it is important that an audience should see her troubles as she sees them, yet this is a bit difficult to do in view of the conditions. Many women, for example, may not respond to the sorrows of a girl who flits from country home to country home, the guest of millionaires, buys costly gowns, and then worries about paying the bills.

This is what Dorothy does, and you are asked to believe that because she is an orphan and poor and a member of the smart set there is no other course open. The bid for sympathy isn't any too well founded.

At all events, when the social grafter is tempted, not by love, but by a large sum of money, she falls, after a bitter struggle to keep clear of the trap laid by H. E. Herbert, who has fallen in love with Forrest Stanley's wife, played by Dell Boone. Scenes presented at considerable length concern the discussion between Dorothy and Herbert relative to his proposition that she shall win the love of Stanley thereby giving the wife grounds for divorce.

The essential part of the action transpires at a mountain lodge where Dorothy, having accepted a $10,000 retainer, half-heartedly proceeds to fulfill her part of the bargain. But she honestly comes to love her intended victim, who never questions the sincerity of their growing friendship. She tries to break the agreement but can't, and then there is a chance happening supplying material for a divorce action, although, so far as the audience sees, the incident would not hold in court.

After this lesson, Dorothy drops her old life, gets a job as secretary and having established herself as a self-supporting person is ready to become the wife of the man she had been hired to vamp.

A point in direction open to criticism is the keeping of the characters far back in the set during dramatic passages when sub-titles indicate discussions of a decidedly personal nature. These would be more intimate if the players were in the foreground where facial expressions might be registered.

Title Is Good and Name of Star Will Help

Box Office Analysis for the Exhibitor

Standing strictly on its merits, as pictures will have to in a not very distant day, "Other Men's Wives" would have some trouble in meeting competition. Small technical shortcomings don't matter much with the average audience if a story carries a real heart-throb, which, in this instance, seems to be lacking.

The title is good and you may use it to attract attention, doing what you can to carry out the suggestion that you have a dramatic story concerning marital problems. Another angle to strike in making a bid for the patronage of women may concern the old "fine clothes and happiness" idea. Ask, for instance: "Have you discovered the secret of happiness? Do you think it lies in having fine clothes and millionaire friends? Dorothy Dalton finds that it doesn't in 'Other Men's Wives'."

Probably the most successful play can be made for the patronage of women. The title suggests a woman's story, and the society atmosphere will help to put the picture over with a crowd that likes films dealing with the millionaire set.

Dorothy Dalton should be a reasonably strong drawing card in most neighborhoods. Others in the cast may not mean much to the average fan, but it would do no harm to use the names of Forrest Stanley and H. E. Herbert.

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Are Pleased to Announce
Their First Joint Production

Story is Made a "Convenient" Vehicle for Jess Willard

Jess Willard in

"Challenge of Chance"

Fred Wilke Prod.—Independent Sales

DIRECTOR..... Harry Revier

AUTHOR .....Roy Somerville

SCENARIO BY .....Roy Somerville

CAMERAMAN ..... Not credited

AS A WHOLE.....Good fan stuff on account of the fame of the star; production is passable.

STORY.....Obviously made to suit Jess Willard; it answers the purpose.

DIRECTION.....Puts pep into fight scenes and allows Jess to appear natural instead of having him "act."

PHOTOGRAPHY.....Varies, generally fair

LIGHTINGS ..... Ordinary

CAMERA WORK.....Arrangement of characters on screen is calculated to emphasize size of the heavy-weight champion.

STAR.....Does surprisingly well for a man with little camera experience.

SUPPORT.....Albert Hart, Arline Pretty, Harry Von Meter and other players up to the mark.

EXTERIORS.....Ranch scenes carry the right atmosphere, some of the race track shots marred by harsh photography.

INTERIORS.....The usual thing in hotel lobby and office sets.

DETAIL.....Nobody bothered about fine points

LENGTH OF PRODUCTION.....7,000 feet

FOR a made-to-order story cut to the measurements of a pugilist star, "Challenge of Chance" does very well. To be sure, it is merely action meller with a convenient plot, but nobody is going to expect anything very deep or unusual in a picture primarily devised to capitalize on the public interest in a heavyweight champion about to defend his title.

Considered strictly on its merits as a photoplay this seven-reeler wouldn't go over the fifty per cent. mark. There is not even a pretense at genuine characterization in the presentation of such stock figures as the willun horse dealer, the persecuted shero in danger of being swindled, and the Mexican bandits who tie up with the crook. These typical movie characters are little more than a setting for the giant star—the hero.

Toward the close, the director brought in some pretty fair fight stuff in connection with the raid of the Mexican bandits on the racing stables and the rescue of the horses after a lively fracas in which Willun Albert Hart and his chief accomplice are numbered among the dead. From a production angle these passages give the picture its best claim to distinction, although they are not extraordinary.

But, as already mentioned, being cut to fit Jess Willard and depending upon him rather than upon story interest or an artistic production, "Challenge of Chance" fulfills the main requirements and need not be scrutinized too closely on points that would not be overlooked in a more pretentious film.

Whatever his future in the ring there is no apparant reason why Jess Willard should not follow the example of James J. Corbett and lesser ring celebrities by cashing in as an actor. He is the nearest approach to Maciste that America has offered. Of course, he doesn't know anything about acting, but he can punch his way through a film in a compelling fashion and make an audience believe that he is more than a match for a dozen ordinary men.

Director Revier was wise enough to utilize the tremendous bulk of his star without trying to teach him the tricks of the conventional picture actor. As the ranchman who gets a job as buyer for a horse dealer, Willard isn't called upon to be unlike himself. Not giving any evidence of camera shyness, he is natural, with results far more satisfactory than probably would have been attained had the director called upon him to "act." When Jess is on the screen the people near him look like pigmies.

There is no need to go into the details of the plot whereby Willard becomes the champion of Arline Pretty and saves her string of horses from the fraudulent dealer. The pugilist starts handing out healthy wallops when he finds a bunch of men abusing a horse. His employer happens to be one of the sufferers and from this time on they are implacable enemies. The plot has complications; most of them of the usual order; its real punches, however, are the ones that Jess delivers. Between his fights there are some dull spots, but an audience may be expected to wait patiently until things begin to happen again.

Chance to Do Big Business With Crowd of Fight Fans

Box Office Analysis for the Exhibitor

Obviously, the best time to show this picture is right now when the newspapers are filled with the Willard-Dempsey fight. During the days immediately preceding and following July Fourth, it ought to be a clean-up, especially if you have a down-town theatre where you are reaching men patrons.

As a neighborhood house, family-trade attraction, it is a different proposition. A lot of folks don't believe in prize fights or prize fighters, and if you figure that this element figures largely among your regulars you probably won't be much interested in "Challenge of Chance."

At all events play fair. Before long, pictures of the Toledo battle will be in circulation and it would be a short-sighted policy to use trick advertising designed to fool the unwary into thinking that this is a fight film just because they see the name of Jess Willard in big type. As a matter of fact, there is not a ring scene in the entire seven reels.

Of course, you are justified in making as much fuss as you can about Willard being the star of the production. He is your one and only big advertising asset. The name of the picture will naturally be subordinated to that of the pugilist and there is no harm in using portraits of Jess in his fighting togs. Only draw the line at getting people into your house under a false impression.

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All Good Pictures

Lacks Sympathetic Appeal Because of Unrealities

Mary Miles Minter in

"YVONNE FROM PARIS"

American Film—Pathe

DIRECTOR .....Emmett J. Flynn
AUTHOR .....Joseph Franklin Poland
SCENARIO BY .....Frank Howard Clark
CAMERA MAN.....Not credited
AS A WHOLE.....Marked by unrealities, both in story substance and characters; very ordinary program picture.
STORY.....Just superficial "movie" stuff having little regard for fact.
DIRECTION.....Doesn't show much skill in handling situations none too strong in themselves.
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Ordinary; no unusual effects
CAMERA WORK .....Conventional
STAR.....Isn't given much chance to get over more than her personal appeal.
SUPPORT.....Weakened by virtue of falsity of characters; players not at fault. Cast includes Alan Forrest, J. Barney Sherry, Rosemary Theby and others.
EXTERIORS .....Few; good enough
INTERIORS ..... Suitable
DETAIL.....Nothing worth special remark
CHARACTER OF STORY...Has stage as background
LENGTH OF PRODUCTION.....About 4,800 feet

"YVONNE FROM PARIS" is a quite weak subject. It is characterized by unrealities, and has little appeal other than that of the star's personality. At no time during the running of the piece does the spectator care very much what happens to any of the characters. Sympathy is decidedly lacking. This is due in a large measure to the fact that the characters are not consistent with life—they do and say things that real folks of their sort never would. The story, as filmed, fails to hold water, and the direction at times is none too skilled. The film is just a screened series of events in which one takes but little interest. Superficiality is evident throughout.

Mary Miles Minter has a very unreal role. According to the opening titles, Yvonne is a sprightly dancer, the idol of all Paris. And off the stage the idol of Paris is seen as an unsophisticated girl in her very early 'teens, who is held under the rule of a tyrant aunt. So tyrannical is the aunt, Vera Lewis, that she doesn't even allow Mary to eat candy, much less permit her to meet any of the men who would pay her court and homage. Mary is tired of her monotonous hotel-and-theater existence, and craves a chance to play.

So, notwithstanding contracts Vera Lewis has made for Mary's appearance as the star in an American musical comedy, Mary runs away. She obtains steerage passage to New York, meeting an Italian violin player en route. And despite the difference in their lives and languages, Mary and Luigi (E. Alyn Warren) become fast friends and the idol of Paris becomes a member of the poor Italian's household.

Here the hokum is laid on even more thick. Mary dances in the street to Warren's playing and is seen in a Bohemian restaurant by J. Barney Sherry, producer of the play in which Yvonne was to appear. Sherry asks Mary if she won't star in his comedy. She agrees.

The "dirty work" enters the plot through the medium of Rosemary Theby, of the underworld, whom Mary had a tilt with on the ship, and Bertram Grassby, a smirking lounge lizard, who establishes Rosemary in a luxurious apartment.

During rehearsals Mary becomes better acquainted with Forrest, who insists on chaperoning her. One of the incongruities of the lead-character is evident immediately preceding these passages, when it's registered that Mary is afraid to stay in a hotel room alone. The poor, unsophisticated idol of the Paris theater, who has spent most of her life in hotels, must have Forrest and Sherry remain in her suite all night because she's afraid!

But Grassby has his eye on Our Nell. He becomes a bit tired of Rosemary, so he lures the poor young goil to a road house. She is saved from the lounge-lizard's clutches by Forrest. These passages serve as a means of putting over Rosemary's recognition of Mary as her fellow steerage passenger. Rosemary tells Grassby about it, and he endeavors to make her the star of Sherry's show by having her claim that she is the real Yvonne from Paris. She gets away with it for a while despite the fact that she has no contract, despite the fact that Sherry has publicized a blonde star all over the city, and that Rosemary's hair is dark, and despite a number of other things that could not hold true consistently. However, the day is saved for Mary when her aunt trails her to the theater and identifies her as Yvonne, proving it with the original contracts. Mary and Forrest find they love each other.

Name of Star Will Have to Carry This One

Box Office Analysis for the Exhibitor

This is very ordinary program stuff and the exhibitor will have to depend almost wholly on the drawing power of the star for his patronage. The picture is not destined to appeal to any but the least discriminating audiences because it is shallow and unreal. However, there may be a few folks who will like it, but go as slow as possible in your promises.

The picture comes under the general heading of comedy-drama, but it does not contain overmuch of either of those elements. There are not very many chances for real good laughs, and there are no really big situations. The one novelty is in that a girl is asked to impersonate herself.

"Yvonne From Paris" is not the most fitting vehicle for Mary Miles Minter, and some of her followers are apt to be disappointed in her appearance in the film on that account.

The offering's chief claim to interest of audiences in the smaller houses is the atmosphere of the stage that runs through most of the footage. The behind-the-scenes idea always has interest for those out in front, and this stage idea is probably the best end to use in any advertising you may do—that is, in addition to your play on the star's name if she has any kind of a following with your patrons.

Short Stuff

Universal has a reel that should prove quite a puller. Its title is "Hiding in Holland," and it shows what are said to be exclusive views of the German Crown Prince after he had been banished to the Dutch Island of Wieriengen. The film has been built up to a full reel with scenes in and about the island, and most of the footage showing the Crown Prince shows him walking along a road. There are two scenes that bring him close to the camera. The reel has been filled out with titles ridiculing the Crown Prince and the Hohenzollern family in general, and Universal bills it as a comedy.

Also the picture shows how motion picture of "Gott's Junior Partner" were obtained. A covered truck was used, and His Lowness did not know the pictures were being taken.

* * *

The latest Mutt and Jeff release from Fox is titled "Pets and Pests." It is the sort of a cartoon that, put on right, gets the laughs. Jeff has lots of pets, which become the bane of Mutt's existence. And in his usual gentle manner Mutt biffs Jeff on the bean, proving that pets are unwelcome.

* * *

A Sunshine comedy with a full quota of laughs is "A Milk-Fed Vamp." The chief funmaker in this two-reel offering is a monkey that pulls lots of monkey business. Plenty of incident is introduced, and this offering is up to Sunshine's standard. Lots of pep and jazz is introduced in usual fast slapstick manner, and the film maintains a fair rate of speed throughout. All in all it's a thoroughly acceptable comedy number.

* * *

The most recent Silk Hat Harry cartoon shown by educational is a funny piece of work entitled "The Breath of a Nation," a 500-foot burlesque on prohibition. A still funnier subject that is sure of getting the laughs, is Happy Hooligan's "A Wee Bit o' Scotch," which treats of war in a mighty amusing manner.

* * *

After getting off to a rather confusing start, Pathe's latest serial, "The Great Gamble," peps up a bit in the second episode and soon begins to show itself as a thriller as far as stunts are concerned. The serial was written and directed by Joseph A. Golden, and produced by Western Photoplays, Inc. There is nothing original about the story, and some of the titles are very stiff and stilted. However, the main idea is to get lots of stunts into the film, and after necessary facts have been registered in the first episode the serial gets going in typical serial style.

Anne Luther and Charles Hutchinson are featured. The former does good enough work, as seen in the early episodes, and the latter is a daring and dashing worker. He pulls many thrilling stunts. All in all, the serial holds fair promise. Included in the cast are Warren Cook, Richard Neill, Billy Moran, William Cavanaugh and Edith Thornton.

* * *

The latest Photoplay Magazine Screen Supplement released by Educational contains much matter that should interest fans. The reel gives intimate glimpses of stars in their homes, etc. The subject shows Elsie Janis and her mother, contains the pictured history of the marriage of James Cruze and Margaret Snow in 1913 and also brings their baby to the screen. Louise Glaum is seen also with her mother off stage, and there are view of Clara Kimball Young on her vacation. Other features are behind-the-camera glimpses of one of Mack Sennett's comedy companies, and views of Anita Stewart and her husband.

* * *

"Ambrose's Day Off" is a two-reeler offered by the Frohman Amusement Corp. In the offering Mack Swain gets back to his usual comedy style and registers a few laughs. There is nothing exciting about the number, however—it is just straight stuff. The film shows quite a number of attractive bathing girls of the Californit beach variety, and these scenes are pleasing to the eye at least. Mack and an East Indian ruler change clothes and some amusing mix-ups follow.

* * *

Another Harold Lloyd subject put out by Pathe, marked for release during the week of July 20, is a one-reeler titled "At the Old Stage Door." In this one Harold registers a few laughs when he tries to make a hit with the leading woman of a musical comedy. The film brings to the screen some dainty maids in dainty stage attire, but its chief claim to comedy interest is in Lloyd's efforts to get into the stage door of the theater, and the business he pulls with a cop and others during a rainstorm outside. Bebe Daniels is also in the picture.

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WILLIAM FARNUM in HOODMAN BLIND

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News of the Week in Headlines

Monday

J. A. Quinn to sell Rialto in Los Angeles and return east to devote entire time to new million dollar Motion Picture and Theatrical Cooperative Asso. of the World, Inc.

Tuesday

John C. Flinn only member of N. A. M. P. I. to attend Methodist Centenary.

Warning from Fire Commissioner Drennan against carrying film carelessly in street cars.

Wednesday

Fox announces activities for coming season.

Jos. L. Plunkett leaves Strand and will have important place in Famous Players.

Equity Picture Corp. to release Clara Kimball Young productions.

Thursday

Jack Eaton of Town and Country Films, to be new manager, Strand, New York.

Marcus Loew's Cleveland plans call for $8,000,000 capital.

Capitol theater manager not yet decided. C. G. Stewart of Octagon refuses appointment.

Film Building to be erected in Indianapolis.

Fox to enter competitive field for theaters and circuits.

Asst. Dist. Atty. A. J. Tally to present to Federal authorities evidence relative to activities of certain individuals who benefitted financially through sale of Government films.

Arrest film thieves in Chicago.

Screen 136 feet high by 146 feet wide used at Methodist Centenary in Columbus.—Largest in world.

Friday

Sol Lesser and Sennett Bathing Girls arrested at Coney Island.

Hobart Bosworth signs contract to star in Ince productions.

New exchanges for Famous in Oklahoma and North Carolina.

Jack Barrymore denies he has signed contract with Fox.

Famous Players exchanges for Canada to be operated on independent lines.

Saturday

Selznick to build big studio in Long Island City.

Circuit Court of Appeals bars "Fit to Win" from New York City.

Tom Moore's Parkway, Washington, to have 4,270 seats on one floor.

THERE IS AN INDEX IN THIS ISSUE

PICTURES *and* SOAP

By Carl Laemmle, President
Universal Film Manufacturing Company

I NEVER knew of a time in the history of the picture industry when the air was so full of schemes intended to induce the exhibitor to book this or that brand of pictures.

Practically every form of inducement is offered, except the pictures themselves. They seem to be the last consideration.

It reminds me of the old scheme of buying a certain kind of soap just to get the wrappers; and after you'd saved about a million wrappers you would exchange them for a baby rattle with blue ribbon or something of that sort. It didn't seem to make any difference how good or how rotten the soap was, the cry was "Save the wrappers."

Then along came a company that made a good soap. So good that it did not have to put a premium on it. And instead of crying "Save the wrappers," it advertised "SAVE THE CLOTHES" and it thus showed to the women of the nation the folly of paying for one thing to get another.

You're in the picture exhibition business. Your whole job is to buy pictures that will make a hit with your patrons. You ought to pay for that sort of pictures, BUT NOT FOR ANYTHING ELSE.

If the Universal (which has shown a greater improvement in quality than any other concern) is making the class of pictures you want, book them and pay for them. Don't let someone induce you to book something else because he offers to do your advertising free of charge, or because he promises to wrap your film up with pink ribbons.

The Universal has no schemes for sale. It has nothing for sale but pictures, the best it knows how to make. All the time and thought that we might devote to cooking up schemes we expend upon our pictures instead. If our pictures are not what you want, you simply won't use them. That's all. And we won't try to lure you on with soap wrappers.

If you're buying soap, buy soap for the soap's sake. Forget the wrappers. If you're buying pictures, buy them for their own sake. Don't buy frills or schemes or wrappers or "free" advertising or "free" anything else. Nobody in this business or any other business is giving you anything "free," unless you pay for it.

Hamilton Plays Dual Role in Picture that is Pleasing in a Quiet Way

Hale Hamilton in

"In His Brother's Place"

Metro

DIRECTOR ..... **Harry L. Franklin**
SUPERVISED BY ..... **Maxwell Karger**
AUTHOR ..... **Hale Hamilton**
SCENARIO BY ..... **A. S. Le Vino**
CAMERAMAN ..... **Rudolph Bergquist**
AS A WHOLE .... **Runs along on an even level without any high spots; contains some fair characterization but little comedy.**
STORY ..... **Gives star a dual role in which he plays twin brothers of contrasting temperaments.**
DIRECTION ..... **Painstaking in supplying scenes with a suitable atmosphere; keeps acting in a natural mood.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS ..... **Only ordinary effects attempted**
CAMERA WORK ..... **Double exposures, of which there are many, are cleverly executed.**
STAR ..... **Succeeds in differentiating the roles of the minister and the oil stock promoter.**
SUPPORT ..... **Mary McIvor and Marguerite Snow carry leading feminine parts; cast was generally well chosen.**
EXTERIORS ..... **Village street and garden scenes are genuine.**
INTERIORS ..... **Furnishings are simple and appropriate.**
CHARACTER OF STORY ..... **Wholesome**
LENGTH OF PRODUCTION ..... **About 4,800 feet**

HALE HAMILTON turned author for his own benefit and wrote a dual role story which keeps him on the screen most of the time. "In His Brother's Place" cannot properly be termed a comedy; there are not more than two or three laughs in the entire production and these are a bit feeble, rather it is a pleasant, mildly entertaining character study, unusual enough in theme to take it out of the rut.

The chief defect in the picture is that it runs along on too even a level without the relief of unforseen dramatic situations or flashes of comedy. To be sure there are a few twists in the plot which an audience will not anticipate, but they are not of any great consequence considering that the trend of the action is apparent almost from the start.

Surprises, when they do come, are largely a matter of detail. A spectator probably will not guess that oil is going to be discovered on the church property which a crooked church trustee is attempting to sell for his own profit, but one knows beyond a doubt that by some means, Hamilton, posing as the minister, will prevent the deal going through.

Another and more important development in the story, for it adds to its plausibility, is the revelation towards the close that Marguerite Snow, the girl to whom Hamilton was engaged in the character of the minister, was not fooled by the twin brother who succeeded in hoodwinking the rest of the townspeople. The author deserves credit for not asking an audience to believe that a woman does not know a man with whom she is in love, as so frequently happens in dual role pictures.

On one point, however, the plot is open to question. As church corporations are customarily formed, the trustees, the vestry, or whatever the governing body may be termed in different denominations, has control of the property and there is no need for securing the minister's consent in effecting its sale; yet in this story everything centers around the placing of the minister's signature on the deed of sale.

At the outset there are some appealingly sympathetic scenes played by Emmett C. King and Ruby La Fayette, who, on their golden wedding anniversary are awaiting the return of their twin sons—one a live-wire, oil stock promoter, the other an unaggressive pastor, who sees his flock dwindling away.

Hamilton, the business man, tells Hamilton, the minister, that the methods of salesmanship may be applied in the pulpit quite as successfully as in commerce, and finally persuades him to allow a test of his belief. In the garb of his brother, the successful promoter visits the sleepy little village and proceeds to stir things up. Incidentally, he kisses the wrong girl, but this excusable error is properly rectified later on.

Most of the town characters are true enough to type and burlesque exaggerations are avoided. If only the director or players had succeeded in injecting comedy into the situations, the picture would have been a more than ordinarily acceptable attraction. Mr. Hamilton goes through most of the film with good-natured assurance, but he has few opportunities for an expression of humor. In addition to those already mentioned Howard Crampton and Ward Wing figure in the action.

Try to Attract Stage Followers as Well as Regular Screen Fans

Box Office Analysis for the Exhibitor

A conservative crowd, the kind most likely to be met in a quiet family neighborhood, probably will find "In His Brother's Place" much to their liking. The characters of the two aged people celebrating their golden wedding anniversary will satisfy a taste for pretty domestic scenes, and as the picture advances there is nothing to arouse disapproval even in the most particular of spectators.

This seems to be essentially a film for a family trade for it lacks the swiftness of action and the punch needed to put it over with fans that are looking for sensational stuff or something to make them laugh. In the suburbs, or in small towns where the life resembles that indicated in the picture, the characters will be more readily understood and appreciated.

Probably Hale Hamilton is becoming known to fans through his appearances in Metro pictures, but his reputation is still most firmly founded on his stage career and with the right sort of advertising aimed at stage patrons as well as followers of the screen you should be able to draw business outside of the regular channels.

Tell folks that they should see Hamilton in his unusual dual role characterizations of the twin brothers of contrasting natures and show stills carrying out the idea of the dissimilarity of the two men. A picture of the star in ministerial garb might be placed along side of one of the aggressive business man, who believed that salesmanship methods should be applied to religion as well as trade.

AMERICAN CINEMA CORPORATION
presents
LOUISE HUFF
In her first special production from an original play by
GEORGE MIDDLETON, author of "Polly with a Past"
Directed by GEORGE ARCHAINBAUD
WATCH FOR FURTHER ANNOUNCEMENTS
AMERICAN CINEMA CORPORATION
WALTER NIEBUHR, PRES.
220 W. 42nd ST., N.Y.C.

Race Prejudice Theme of Hayakawa Subject

Sessue Hayakawa in

"The Man Beneath"

Haworth—Robertson Cole—Exhibitors Mutual

DIRECTOR .....William Worthington
AUTHOR .....Edmund Mitchell
SCENARIO BY .....L. V. Jefferson
CAMERAMAN ..... Frank D. Williams
AS A WHOLE.....Capably produced picture with some fairly good situations; large amount of meller stuff quite well done.
STORY....Has theme of the barrier of blood standing between lovers, but shifts into moderately interesting "movie" stuff after second reel.
DIRECTION.....Gives the production tone in sets and locations and handles star and players capably.
PHOTOGRAPHY.....Good all the way through
LIGHTINGS.....A few artistic effects
CAMERA WORK .....Up to standard
STAR.....Is quite subtle and convincing; does better work than in some previous releases.
SUPPORT.....Helen Jerome Eddy a finished young actress; Pauline Curley pleasing; Jack Gilbert overacts a bit; others satisfactory.
EXTERIORS.....A few quite beautiful scenes obtained.
INTERIORS.....Lend class and conviction to atmosphere.
DETAIL.....Always shows minute attention and care; opportunities for added emphasis seldom missed.
CHARACTER OF STORY.....Shows bigness of character of high-caste Hindu.
LENGTH OF PRODUCTION.....About 4,800 feet

RACE prejudice is the theme of "The Man Beneath," a picture with quite a number of good points, and which shapes up by and large as a very fair film. For the first two reels the picture sticks very closely to its theme, and gives Sessue Haykawa the opportunity to draw subtly and convincingly a character that, largely because of the star's restrained finesse, reaches out for sympathy quite compellingly. But for most of the remainder of the footage characterization is subordinated to much "movie" meller stuff. This latter, however, is quite well done with a few exceptions, and will get by. The chief exception in the meller stuff is that the director allowed Wedgewood Nowell, the black-hander, to snoop around corners in typical wil-lun style.

Near the end of the fifth reel the main theme again is allowed to dominate, and through several sequences holds one in doubt as to the outcome to the very end.

In the early passages the star registers considerable appeal. The character he portrays is real and unusual enough in itself to be of immediate interest, and Hayakawa's interpretation of the emotions of a high-caste Hindu in love with a white girl who reciprocates his affections adds to the response on the part of the viewer. And chief in support of the star is a finished young actress—Helen Jerome Eddy. Her work in no small measure aids the lead. She is seen as the Scotch girl who, loving the Hindu, realizes that there never can be a marriage because of the racial difference between her and the man who has received the recognition of the world for his work in science.

The girl, realizing that marriage would make both her and the Hindu social outcasts, offers him friendship despite her real feelings and notwithstanding the fact that the man tells her she should consider her own happiness and not be satisfied with the reflected happiness she finds in the joy of her sister, who is engaged to a youth. However, the Hindu accepts his lot with the fatalism of his race.

It is here that the meller stuff begins. The purpose of the highly-seasoned plot is evidently to show the bigness of the man who, realizing that he can never marry the white girl, is willing to make all kinds of sacrifices as a tribute to the greatness and depth of his love for her. He proves that although his skin is not white, his blood is the reddest kind of red.

Through these passages one follows Hayakawa to his home in India. Jack Gilbert, the fiance of Helen's sister, Pauline Curley, is pursued by the blackhand. He flees to India, where he seeks the aid of Hayakawa. During a voyage to Naples Hayakawa and Gilbert are shadowed by Wedgewood Nowell and Fontaine LaRue, blackhanders. Through fairly well-presented plot movement Gilbert apparently dies and is ostensibly buried at sea. But the blackhanders are not fooled.

From Naples the action shifts back to the Scotch home of the girls. Hayakawa tells them Giubert is safe, but later discerns Nowell and Fontaine LaRue snooping outside the window. He goes to their hotel room and. after having bought off Nowell, witnesses Fontaine murder Nowell. The price of his silence regarding the crime is Fontaine's cessation of her pursuit of Gilbert, leaving the way open for the latter to come back to his fiancee.

Hayakawa and Helen, in the garden of Helen's home, witness a love scene between Gilbert and Pauline. This is a fairly good situation and is well presented. Finally Hayakawa says farewell.

Star's Large Female Following Will Like This

Box Office Analysis for the Exhibitor

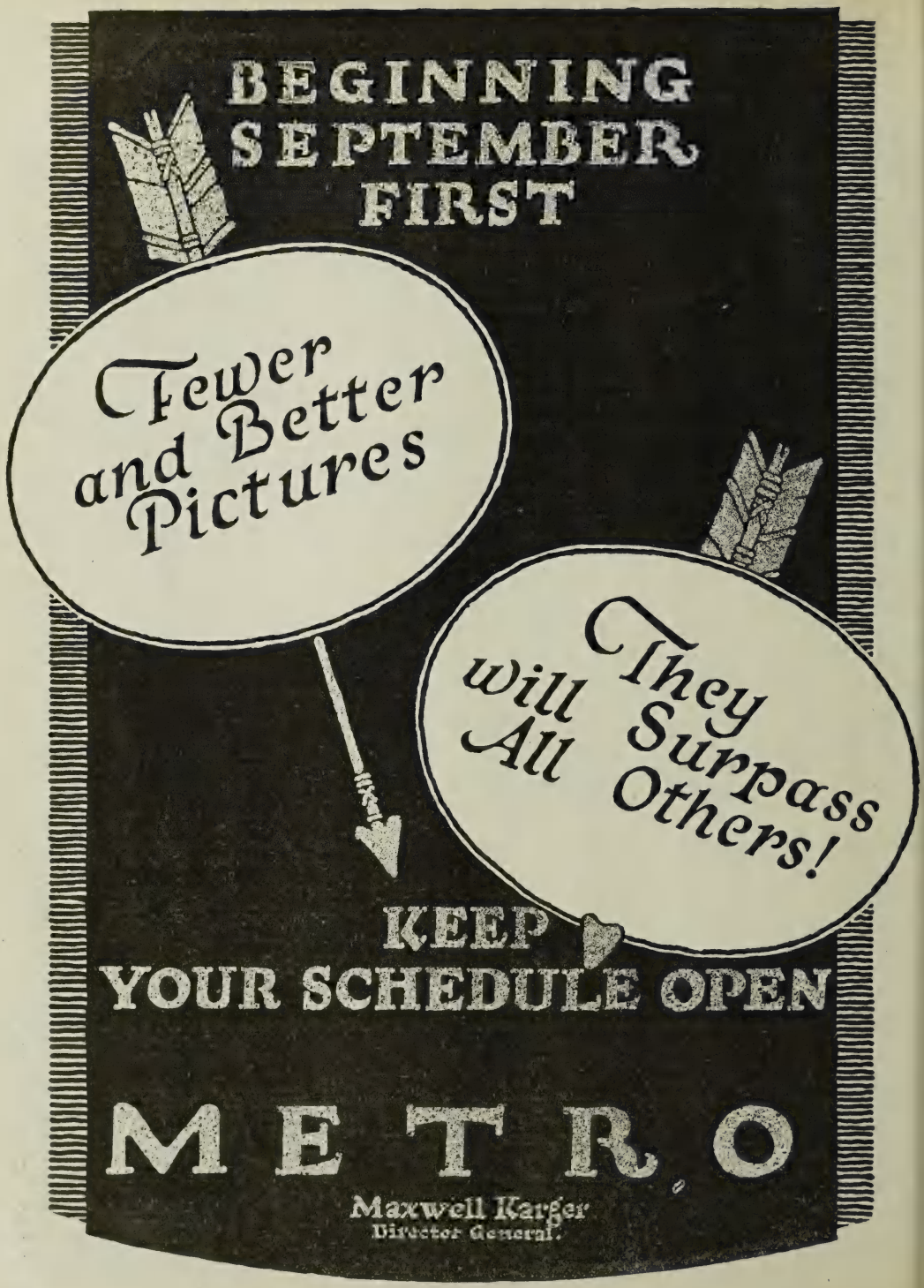
Although race prejudice is the theme of this picture, the exhibitor who is geographically so situated as to have any qualms on that score need not be the least bit afraid of "The Man Beneath." There is nothing in the presentation of the theme that any one could take objection to on its racial side. That end of it is dignified and is not played up sensationally.

Hayakawa, who has a particularly large following among women, has a role that they should like quite well in his latest. In this one he has more chance to get response through sympathy than he had in several of his recent releases, and that's the sort of stuff the women like to see the Japanese star do. So it's up to you to go after the fair sex most strongly if you play this one.

As a picture, "The Man Beneath" has the edge on "The Courageous Coward," Hayakawa's last release, and if that one drew any kind of a crowd for you this one should do a bit better.

The film is one that gives you a chance for a lobby display and for dressing the interior of your house if you go in for that sort of stuff. Inside the theater, for instance, you might place figures of Budda; also you might distribute a few incense burners around. Then you can do Oriental stuff with your music and lightings. In the lobby you can carry out the Oriental idea also.

It might be a good idea to distribute throwaways containing on one side any kind of hieroglyphics and on the other side the mere announcement: See the answer at the Blank Theater, where Sessue Hayakawa is playing in "The Man Beneath."


BEGINNING
SEPTEMBER
FIRST
Fewer
and Better
Pictures
They
will Surpass
All Others!
KEEP
YOUR SCHEDULE OPEN
METRO
Maxwell Karger
Director General.

Matter of Fact Presentation of Western Story

Jane Miller in

"The Unbroken Promise"

Sunset Pict. Corp—Triangle

DIRECTOR .....Frank Powell
AUTHOR.....Henry Herbert Knibbs
SCENARIO BY.....Frank Powell
CAMERAMEN...Percy Higginson and Arthur Boeger
AS A WHOLE.....Rather slow-moving and obvious emotional meller that is merely a screened Western synopsis containing much familiar material.
STORY.....“Give-'em-what-they-want” adaptation of the story, “Sundown Slim.”
DIRECTION.....Shows some good points, but sometimes gives little depth where opportunity for it existed.
PHOTOGRAPHY .....Very good
LIGHTINGS.....Some artistic soft lightings chosen for outdoor stuff.
CAMERA WORK.....A few excellent views of sheep and cattle in early reels; very fair throughout.
STAR.....Has fair amount of emotional appeal, but never scores exceptionally.
SUPPORT.....Dick Le Strange the best in a comedy role; cast includes Sidney Mason, William Human, John Smiley and Robert Taber.
EXTERIORS....Well-chosen spots for the most part
INTERIORS.....Few; the common thing in Western saloon and dance halls.
DETAIL.....Generally holds consistent, but although story is laid back some years ago folks wear 1919 clothes in a few scenes.
CHARACTER OF STORY.....Contains considerable villainy, including a murder because of a girl's ruination.
LENGTH OF PRODUCTION.....About 5,000 feet

HERE'S just another Western. But this one contains a bit more story than many others more or less like it, and relies more on its story-action than on its physical movement to get it by. By that is not meant, however, that the story is new or absorbingly interesting, but that there is not continually being laid on the usual hard-riding, hell-roarin' saloon and dance-hall stuff. Of course, there is a sufficiency of that in the film but, for instance, this time there is no bad gambolier, nor is the heroine a dance-hall belle, and the sheriff does not figure largely. “The Unbroken Promise” is just a Western treatment of the theme of two brothers loving the same girl, the one good and the other bad, and the good one finally winning through his strength of character and his willingness to sacrifice.

In the main the offering is merely screened synopsis. It's chief fault is the matter-of-factness that characterizes the presentation of matters that, treated differently, might have caused a stir in the emotions of the viewer. As it stands, things just happen on the screen, instead of carrying the illusion that they are happening in the lives of real characters.

Considerable incident of a fairly responsive humorous degree is introduced throughout the film, particularly in the person of Dick Le Strange, who is seen as Sundown Slim, a mighty bad poet but a very fine cook.

Jane Miller has a certain amount of emotional appeal, and does good enough work in her role. Members of the supporting cast do not show any finished portrayals, although Sidney Mason registers fairly well once in a while.

After the leading characters have been introduced, the picture progresses to a point explaining the fued that exists between Sidney Mason and William Human, the brother who owns a cattle ranch, and John Smiley, sheepman, whose ranch is on the opposite side of a river. Jane Miller is the daughter of Smiley. William, the weak brother, extracts a promise of marriage from Jane on condition that he quit drinking during his absence from the ranch. When Mason rescues Jane from a runaway she finds he loves her, and that she loves him. She extracts a promise from him never to kill.

Human gets into bad company at a dance hall, and is accidentally shot in a saloon brawl. Dick Le Strange is a sympathetic friend. From here on more cross-purposes are introduced through the medium of a cowpuncher who, discharged by Mason, gets a job with Smiley. His revengeful spirit leads him to get Human to rob the ranch safe.

The cowpuncher, Robert Taber, ravishes a sheep herder's daughter, and is found dead by Mason, who has reason to believe that Jane killed him. He plants evidence that will convict him. At the trial Human, for no apparent reason, leaps upon the stand and says he killed the cowpuncher. But before things begin to slow up a guy runs on with a note from the ravished girl's sister, stating that it was she who did the killing. Naturally Jane and Mason are brought together.

Nothing Much Outstanding; Star Not Well Known

Box Office Analysis for the Exhibitor

There is nothing much outstanding in this offering; therefore you will have to work quite a bit to put it over successfully. This is particularly true because the name of Jane Miller is not yet well known enough even to regulars to be relied on to draw heavily. If you want to mention something about her in advance notices you can call attention to her work in “Princess Romanoff,” “The Final Payment” and “The Witch.”

“The Unbroken Promise” is the sort of a more or less inexpensive picture that should fit in best on a night when folks come to your house just because it is that particular night. It is not one that will help a slim night. In itself it will not draw very heavily, but in a cheaper neighborhood house running program stuff with daily changes it will fit fairly well. To the patrons of those houses it will be not so bad, but it certainly is not a film to make a fuss over.

If your folks are especially partial to Westerns they should get some entertainment out of this one because there are elements in it that always have appealed.

In your advertising play up the fact that the whole story hinges on a big man's promise to the girl he loved—that he was willing to sacrifice even honor for her sake. You can bill it as an emotional picture telling of a family feud, the love of two brothers for the same girl, and the redemption of a derelict through good influence.

READY SOON
JOSEPH M. SCHENCK, PRESENTS:
CONSTANCE TALMADGE
IN THE FIRST
JOHN EMERSON-ANITA LOOS
PRODUCTION
"A TEMPERAMENTAL WIFE"
DIRECTED BY
CAPTAIN DAVID KIRKLAND
FIRST NATIONAL EXHIBITORS CIRCUIT
A "FIRST NATIONAL" ATTRACTION

Subject Shifts From Light Drama to War Meller

Fannie Ward in

"Our Better Selves"

Astra—Pathe

DIRECTOR .....George Fitzmaurice
AUTHOR ..... Ouida Bergere
SCENARIO BY ..... Ouida Bergere
CAMERAMAN .....Arthur C. Miller
AS A WHOLE.....Carefully produced war picture showing how conflict brought out better selves of two social idlers; shifts from light society stuff to serious meller.
STORY.....Deals largely with war sacrifices made by a married couple and endeavors to avert unhappy ending by having souls come together on River Styx.
DIRECTION.....Best when scoring meller points; early scenes handled artistically.
PHOTOGRAPHY .....Always clear and sharp
LIGHTINGS.....Some very good effects
CAMERA WORK.....Angles chosen accentuate beauty of many exteriors; good throughout.
STAR.....Emotes less freely than in some past pictures and profits thereby.
SUPPORT.....Lewis J. Cody gives excellent performance; Charles Hills Mailes adequate.
EXTERIORS.....Many very pretty locations around beautiful estate; studio-built French streets good.
INTERIORS ..... High class
DETAIL.....In keeping with high production standard; good art titles.
CHARACTER OF STORY.....War meller without offensive features.
LENGTH OF PRODUCTION.....4,670 feet

STARTING out as a light and breezy story of high society in France, and bringing to the screen what at first appears to be a beautifully dressed and artistically presented light drama, "Our Better Selves" takes a turn along about the latter part of the second reel and soon becomes a war picture in every sense of the word. And after the war end is touched, the film goes into straight meller, touching on spies, the German invasion, and other oft-used war factors. In its entirety the picture shows how a happily married couple, society idlers, found their real selves through their sacrifices for the cause of humanity.

The ending of the picture is rather novel in that it follows the leading characters even after death for a while. This evidently is done in an endeavor to save the film from what some folks might term an unhappy ending—an ending in which the leading characters both sacrifice their lives nobly and fruitfully. In the film their soul-selves are shown reunited as they cross the River Styx. Some folks might find this particular element too "high-falutin'."

The picture has been carefully produced, and the fact that considerable time and money was spent on the production is apparent. Many studio sets were built, some being very good replicas of streets in a French village. But the artistry of production is evident chiefly in the earlier scenes, in which many really beautiful spots around an elegant estate form either backgrounds or frames for the action. In these passages Fannie Ward is seen as a wealthy and frivolous member of French society who is very much interested in Lew Cody, a young American with a slender purse. Director Fitzmaurice has injected much incident that builds up an appealing love interest in these sequences, and there are chances for many appreciative chuckles. In these scenes, too, Fannie is given the opportunity to wear many dashing gowns.

Fannie and Lew remain very much in love with each other after their marriage. A year later Lew, who at heart is a conscientious man who really would rather "do" something useful than idle his time away, gets a job driving an automobile. This naturally does not please Fannie, so Lew once more goes back to being a butterfly.

But war finds him a patriot. He obtains a place in the French Secret Service, while Fannie goes on with her social affairs, railing at the war for separating her from her husband. Soon Fannie finds all of her friends are doing war work. Lew is shot while tracking down a spy and obtains refuge in a convent. The approach of the Germans causes the nuns to flee. Fannie, hearing of Lew's plight, rushes to him, and when the Germans invade the convent disguises herself as a nun. She hides Lew under the altar. It is in the passages that follow that some quite well-done war scenes are offered.

Through meller plot action, Fanny overhears the German staff's plan to blow up many of the Allied troops. Through fairly suspenseful sequences she manages to outwit the Germans. She sets off the mine planted by the Germans and kills many German soldiers. She is discovered and killed, as also is Lew

The pitcure ends with scenes showing the souls of Fanny and Lew crossing the River Styx into eternity.

Degree of Appeal Dependent on Folks' Interest in War

Box Office Analysis for the Exhibitor

Before the armistice was signed it is a pretty safe bet that this one would have gone very well. But it is a known fact that folks are about entirely fed up with war pictures for a while. Pathe bills this one as "A Five-Act Drama of Renunciation and Self-Sacrifice." Concededly it is just that, but the exhibitor who studies the tastes of his public must consider the picture as a war picture. If you think your folks will stand for a war picture that has many good points this one will get by in good order.

Considered purely as a motion picture production there is much in "Our Better Selves" that is worthy of commendation. But no matter how good a picture may be, as a picture; no matter how well it might be presented or how much artistry it contains, the chief factor in judging a picture's value to you is its degree of appeal. And the degree of appeal of "Our Better Selves" can be measured by the degree of folk's interest at the present time in war incidents. And just now there is not a very high degree of interest manifested by the public in stuff pertaining to the war.

And there is the ending to be considered in this one, also. Some folks might think the idea of following two souls across the River Styx and having them reunited there is a novel idea in movies; others might just term it "crazy stuff."

Fannie Ward has a large body of followers, and if your crowd includes many of these you will have a picture that shows her up to better advantage than she appeared in her previous picture, "The Profiteers." She does not emote quite as freely in this one, and there is much love interest between her and Lew Cody. On this score, and also on the score of the many pretty exteriors and the gowns Fannie wears, it might get by with her followers.

The First Tailor
Made Feature

"WHEN BEARCAT WENT DRY"

FROM The Book by
CHARLES NEVILLE BUCK

IS THE BEST INDEPENDENT
PICTURE SINCE "TARZAN"

THERE ARE NO EXCEPTIONS--
IT IS 100% PLUS

MACAULEY P.P. INC
516 - 5th AVE

HARRY L. REICHENBACH REP.

Fairly Entertaining Meller that Doesn't Depart From Conventional Lines

Lewis S. Stone in

"Man's Desire"

Robertson Cole—Exhibitors Mutual

DIRECTOR .....Lloyd Ingraham
AUTHOR .....Lewis S. Stone
SCENARIO BY.....L. V. Jefferson
CAMERAMAN .....William J. Beckway
AS A WHOLE.....Lumber camp meller of fair appeal for a crowd that doesn't expect something novel in productions of this type.
STORY.....Another version of the return of the brutal husband who was supposed to be dead.
DIRECTION.....Usually successful in giving force to the situations.
PHOTOGRAPHY.....Varies, many scenes lack clearness.
LIGHTINGS ..... Ordinary
CAMERA WORK .....Straight stuff
STAR.....Presents character of dominant lumberman without over-acting.
SUPPORT.....Jane Novak doesn't display much emotion in role of shero; Jack Curtiss and Bill Dyer make acceptable "heavies."
EXTERIORS.....Woods scenes, including quite a bit of snow stuff.
INTERIORS.....Conventional cabin and office sets
DETAIL....Correct enough without registering anything unusual.
CHARACTER OF STORY .....Inoffensive meller
LENGTH OF PRODUCTION.....About 5,000 feet

LEWIS S. STONE wrote this lumbercamp story along conventional lines, utilizing stock situations and characters, in the main, but at the same time managing to give the picture a fair amount of interest for fans that do not demand individuality in their film entertainment.

Complications are ample and the plot works up to a fair degree of suspense toward the close when the audience may be in doubt about the method to be adopted in getting rid of Jane Novak's brutal husband, who stands in the way of a happy ending. Of course, there is no question about the man's being removed by one means or another, but the actual climax, bringing the shooting of Jack Curtiss and the exoneration of Stone after a hasty trial, is reserved for the last few hundred feet of the film.

Most of the production, in matters of locations and photography, is passable for a picture that does not aim at anything pretentious, but, judging from a print run at an advance showing, there are some scenes marred by defects in the film. If the blemishes are not in the negative, no doubt they will be eradicated in subsequent prints intended for general distribution.

Mr. Stone supplied a congenial role for himself in the character of the lumbercamp operator in partnership with a man afflicted with a flirtatious, butterfly wife, who, bored by the monotony of life in the wilds, persists in flirting with Stone although he does his best to discourage her advances. Early passages of the picture are for the most part concerned with this triangular affair, culminating in a break between the partners and Stone's full control of the property, the successful operation of which is threatened by Jack Curtiss, Bill Dyer and their followers among the disgruntled lumbermen.

Jane Novak is introduced as the sadly abused little wife of Curtiss who carries on an illicit traffic in liquor and is ready to resort to violent measures rather than have his place wiped out, as Stone threatens. Both Curtiss and Dyer supply strong portrayals of the leading conspirators out to "get" the boss. Miss Novak is appealing enough, but not very expressive in her portrayal of the girl.

The author stretched probabilities rather far at one critical point in the story in order to carry on the plot as designed. Curtiss is reported killed in an explosion, whereas the victim is in reality Dyer, the mistake being accounted for by reason of the disfigurement of the man's face, making recognition impossible. The difference in the build of the two men, not considering other probable identifiction marks, would have been enough to prevent such a mistake.

At all events, Stone and Jane take up life together believing that the unwelcome husband has been removed. But their happiness is brief for Curtiss, more willunous than ever, returns to cast a menacing shadow over the happy fireside. Much of the snow stuff in the concluding reels is first rate and the situations are not lacking in forceful meller action.

An Average Audience Film Best Suited to Small Theaters

Box Office Analysis for the Exhibitor

In all essential respects "Man's Desire" is so similar to many other pictures of its character that you may judge pretty accurately in advance whether or not it is the kind of an offering you are after. It is just average, neither better nor worse than the customary run of photoplays dealing with a subject of the kind indicated in the foregoing review.

For exhibitors aiming to build up a reputation for presenting only strictly first-class stuff, I should say it is hardly the thing, but there are many audiences that will find excitement in following the meller action. If you feel that a feature such as this isn't strong enough to carry your show, play safe by building up the rest of your program with interesting single reels.

"Man's Desire" is not a particularly fortunate title. It is trite and suggests a sex story rather than one which carries its chief appeal through a conflict of rugged men in a wilderness setting. You might supplement the title by using an explanatory line, such as " 'Man's Desire,' a vital drama of the Northwoods."

Lewis S. Stone cannot be numbered among players with a large following, but if you have shown any of the previous pictures in which he appeared it would be worth while to refer to them. Jane Novak is well enough known to deserve some prominence in your advertising.

For HER sake
He promised never to kill!

But when the hard-riding bandit branded him *yellow*—his passion overwhelmed him.

And he lifted his gun to fire.

Then?

Triangle Presents

JANE MILLER

in

"The Unbroken Promise"

Every Exhibitor will have a chance to profit by the big crowds that this dandy little picture will satisfy. For it's released by the organization that does not ask your entire receipts as rental. The—

TRIANGLE DISTRIBUTING CORPORATION

New York

Plot of Crook Romance Has Weak Spots in Development

Earle Williams in

"The Hornet's Nest"

Vitagraph

DIRECTOR .....James Young
AUTHOR .....Mrs. Wilson Woodrow
SCENARIO BY .....James Dayton
CAMERAMAN .....Not credited
AS A WHOLE.....Surface meller seldom carries conviction; production well enough handled on technical end.
STORY.....Based on novel of the same name by Mrs. Wilson Woodrow.
DIRECTION .....Not marked by anything unusual
PHOTOGRAPHY ..... Clear
LIGHTINGS.....Well judged all through, some good effects on interiors during night scenes.
CAMERA WORK .....Good
STAR.....Does his best to make rather unconvincing character appear real.
SUPPORT.....Vola Vale meets requirements in role of romantic girl; Brinsley Shaw and others in cast give satisfactory performances.
EXTERIORS.....A few city street scenes all that the story demands.
INTERIORS....Carefully furnished, as is customary in Vitagraph pictures.
DETAIL.....Titles numerous and sometimes trite in their expression of the obvious.
CHARACTER OF STORY.....Harmless fiction with little bearing on life.
LENGTH OF PRODUCTION.....4,300 feet

THE illusion of reality in this adaptation of Mrs. Wilson Woodrow's novel is very slight indeed. Too many things are left unexplained, or only partially explained and the expression of character is not convincing. The picture was capably handled in technical details of production, but it suffers from a tone of unreality.

At the outset one is led to suppose that there is a deep, dark secret in the life of Earle Williams and that a woman, Kathleen Kirkham, is responsible for his ruined life. It is a bit odd then, that when the two meet later on in the picture, Kathleen fails to recognize, save in a vague way, the man whom presumably she had known intimately at an earlier period of her career. A false scar painted on his forehead could hardly be called a disguise.

The inevitable "poipers" figure largely in the plot. Some mysterious documents in the possession of the unscrupulous vamp are enough to clear Williams' reputation, which in some way had been so badly damaged that he was forced to retire from a high place in society to the seclusion of the underworld. Toward the close of the film, when the evidence of his innocence has been recovered, it is revealed that he had been district attorney.

Other telltale "poipers," also in the keeping of the vamp and her unscrupulous husband, seriously affect the lives of shero Vola Vale and her cousin Brinsley Shaw who, cheated out of his property rights, had turned crook and won fame among criminals as "The Hornet." One is made to understand that if Brinsley had only been treated on the level by the trustee in control of his fortune, he never would have been tempted to help himself to the belongings of others.

The aim of the story is to show how Williams comes to the rescue of Vola and "The Hornet," how he is instrumental in recovering the "poipers" and how, incidentally, he rehabilitates himself as a respectable member of society.

To accomplish all this, the continuity writer resorted to some convenient plot developments. First, Earle just happens to meet "The Hornet" while he is seated on a park bench amusing a crowd of children; then a little while later, "The Hornet," in eluding the police, chances to select Earle's room as a place of refuge. After this they work in close harmony, the deposed district attorney even assuming the identity of the crook by having a scar painted on his forehead in imitation of that carried by Brinsley. In order to fool the police more completely, "The Hornet" has his identification mark painted out.

Earle's meeting with Vola is at least highly romantic and unconventional. In search of an ideal man, the girl picks out Williams from the crowd on the street because he gallantly helps an aged woman through the traffic. The handbag Vola passes to her hero contains an invitation to call that evening. Life immediately takes on a fresh interest with the awakening of Earle's determination to right the wrongs suffered by the unfortunate cousins and to expose the vamp and her husband. Included in the cast are Ogden Crane, and Edward McWade.

Program Stuff That Doesn't Justify Much Boosting

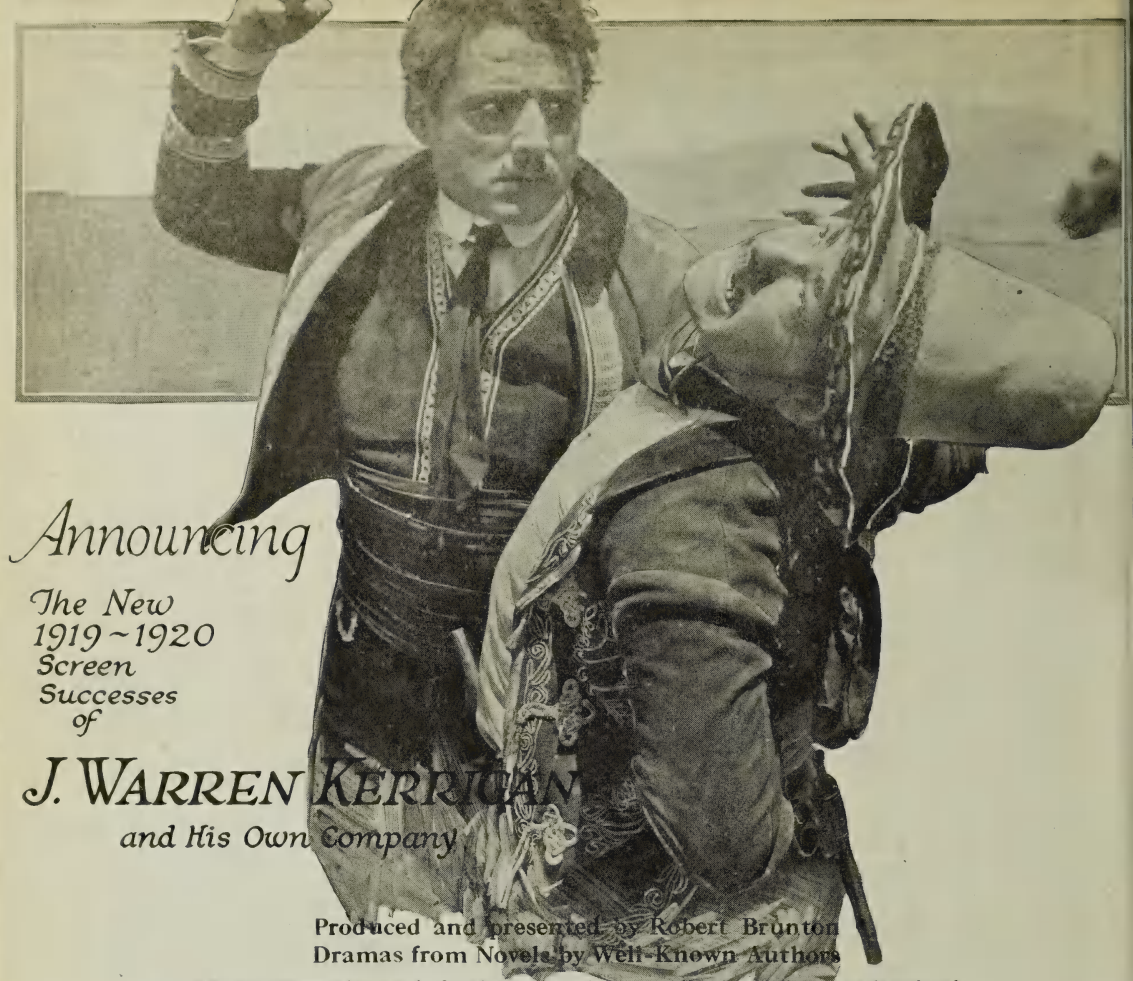
Box Office Analysis for the Exhibitor

As routine program stuff you may be able to slide this through, but don't make any big promises on its behalf. A particular crowd of fans isn't likely to see much in a story that leaves so many loopholes for criticism. If "The Hornet's Nest" is coming to you on a contract basis, figure to run it on a day when the rest of your program contains strong short stuff.

Make as much as you can in advertising matter out of the fact that the picture is an adaptation of Mrs. Wilson Woodrow's novel. Mrs. Woodrow is a well-known author whose works no doubt are familiar to many of your patrons. Probably the book in question is no longer widely circulated, but the name of the writer carries a certain prestige even with folks unfamiliar with the story.

From past experience you no doubt know about where Earle Williams stands as a drawing card in your neighborhood. The average of his productions during recent months has been very fair and fans that are interested in a star, though the quality of a picture falls a bit below the mark, will be ready to overlook the shortcomings in "The Hornet's Nest."

Catchlines: "Are you looking for the ideal man? If you are you will be interested in the experiences of the romantic girl in 'The Hornet's Nest,' an adaptation of Mrs. Wilson Woodrow's novel, starring Earle Williams." Or, "See Earle Williams in the romantic story of love and adventure, 'The Hornet's Nest,' adapted from Mrs. Wilson Woodrow's novel."



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challenging drama

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starring beautiful
LEAH BAIRD

with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York
Directed by GEORGE IRVING

is now ready to open for extended runs in fifty odd first run theatres of the country. The first and editorial pages of newspapers everywhere are advertising the theme of this production for you every day in the week. Splendid chances for exploitation and publicity.

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Distributing through PATHÉ Exchange Incorporated

Too Many Loose Ends to Make "Movie" Stuff Interesting

Pauline Frederick in

"The Fear Woman"

Goldwyn

DIRECTOR .....John A. Barry
AUTHOR .....Izola Forrester
CAMERAMAN .....Edward Sheller
AS A WHOLE.....**Just "movie" stuff of no great appeal; doesn't hold to any one line and is inconsistent in many respects; quite draggy in spots.**
STORY.....**Superficial and exaggerated plot permitting of little forceful characterization; starts out to prove that fear of inheriting fondness for drink is superstition, and gets nowhere.**
DIRECTION.....**Sometimes a bit labored in forcing a point; keeps star in foreground throughout.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS.....**A bit harsh at times; lighting on star sometimes clashes with make-up.**
CAMERA WORK.....**Studied angles occasionally used with good result.**
STAR.....**Her emotional self in a role that does not giver her over-much chance.**
SUPPORT.....**Milton Sills suitable as principal of group that includes Beverly Travers, Walter Hiers, Emmett King and others.**
EXTERIORS.....**Some very pretty shots around fashionable estate.**
INTERIORS .....**First rate**
DETAIL.....**The regular thing in maintaining high-class atmosphere.**
CHARACTER OF STORY.....**Mixture of heavy and light stuff that doesn't cause much of a ripple either way.**
LENGTH OF PRODUCTION.....**4,600 feet**

QUITE a bit of "movie" territory is covered by "The Fear Woman," but the picture never reaches the point it starts out for, and takes many useless and inconsistent side trips before the five reels have been unwound. And after the picture ends the question arises: "Well, what's it all for"? The impression left is very flat—virtually nil, in fact—because the film does not tell any connected story, nor does it act as the medium of presenting any forceful or sympathetic characterization. It is "just a picture," having a very small amount of interest and practically no justification.

It looks as if the author had struggled for some element that would act as an obstacle that must be overcome by two lovers and, after having found the obstacle, just forgot about it and proceeded to ring in a lot of other stuff in the reels that intervene between the separating of the lovers and their reconciliation at the end of the fifth and final reel.

And the element chosen to be the obstacle is the girl's fear that any possible children of hers would inherit a fondness for liquor. Up to the juncture at which the girl refuses to marry because of that fear, the picture is consistent, but from then on it shoots around corners and does about everything else that keeps it from the main trend.

Early in the picture a strong love interest is developed between Pauline Frederick and Milton Sills. Pauline is the daughter of an aged and wealthy man, Emmett King, whose big weakness is drink. During the course of a dinner at which the engagement is announced King gets drunk and, after the guests have departed, falls down stairs and kills himself. Later on Pauline finds a note written by her father, in which he warns her that four generations of his family have inherited a fondness for liquor, and that her children may interit the trait. But love overcomes her fear at this time. Pauline, however, shrinks from marriage on the afternoon set for the wedding, when she sees a drunken woman. She gives Sills his engagement ring.

The passages leading up to this point are convincing and quite telling in their presentation. It is seriously treated drama and gets over very well. But from then on the picture begins to ramble. It rambles into some eternal triangle stuff when Pauline visits married friends—Beverly Travers and Harry S. Northrup—giving her a chance to sacrifice her reputation to save that of the wife, her friend. Then it shifts to "other places," where Pauline seeks solace. She evidently finds it at a fashionable hotel in the fat person of a young, new-rich son of a plebeian mother—Walter Hiers. She plays with him until his mother, Lydia Yeamans Titus, calls in a lawyer to break up the affair. The lawyer, of course, is Sills.

At a party following Pauline's winning of the tennis trophy, Hiers announces that he and Pauline are engaged. Pauline apparently is very much piffed. To break things up Hiers' mother has the husband of Pauline's woman friend accuse her of wrongdoing. Naturally Sills jumps up and throttles him. The guests flee and Sills finds that Pauline was just feigning drunkenness to prove Sills' love. Why Pauline has cause to doubt Sills' love is not known to the viewer, because all through the film things were the other way around. However, they embrace in the final close-up.

Pauline Frederick's Name Will Have to Carry This One

Box Office Analysis for the Exhibitor

You will have to lean almost entirely on the pulling power of Pauline Frederick's name to get patrons to come and see this one. It is not a very good vehicle for her, and doesn't give her much chance to do any great characterization. With a rabid fan crowd the picture might get by in good order, but with a discriminating audience it is not destined to make any great hit.

The title is very good from the box-office standpoint, but the picture's subject matter does not hold up entirely to that title.

The offering is of the sort that come once in a while in a star series—pictures that could not stand up by themselves, but which draw to a certain extent because of the popularity of the star. Solely on its merits as motion picture entertainment, the film is not much. Of course, Pauline Frederick has a big following, and her presence in the film is its best feature. It might also be well to let folks know that Milton Sills is in the cast. He is quite well known to many of the regulars.

If this one comes to you on a contract basis you can do some fairly timely advertising. Inasmuch as the "fear woman" is supposed to be such because of her fear that her children might inherit the drink habit, you can tie that end up with the present prohibition arguments. However, you can't go too strongly on that end in line with an honest advertising policy. Better just concentrate on the star and title.

Matrimonial Problem Glosses Over Deeper Points

Clara Kimball Young in

"THE BETTER WIFE"

Select

DIRECTOR .....William P. S. Earle
AUTHOR ..... Lenore Coffee
SCENARIO BY .....W. P. S. Earle
CAMERAMAN ..... Arthur Edeson
ART TITLES .....Ferdinand Pinney Earle
AS A WHOLE.....Slow-moving matrimonial story with over-worked child appeal; is straight narrative in which psychological ends are glossed over in titles.
STORY.....Adaptation of the story, "The Love Quest;" deals with marital troubles of English nobleman.
DIRECTION.....Puts stress on incidentals and handles players capably, but can't overcome lack of dramatic material.
PHOTOGRAPHY.....Varies badly from fine to poor; many scenes out of focus.
LIGHTINGS.....Some fairly artistic illuminations used.
CAMERA WORK.....Good for the most part
STAR.....Plot doesn't permit of the showing of the real ability that is hers.
SUPPORT.....Nigel Barrie, the husband; company includes Lillian Walker, Kathlyn Williams, Irving Cummings, Ben Alexander and others.
EXTERIORS.....Some very effective shots around pretty grounds.
INTERIORS..... High class
DETAIL.....Finer points put over in good enough style.
CHARACTER OF STORY.....Matrimonial problem without offensive features.
LENGTH OF PRODUCTION.....About 5,000 feet

"THE BETTER WIFE" is a screened novel of mediocre interest. Leaning heavily on the never-failing appeal of a child needing a mother's love and care, the story unfolds slowly and seldom impresses very deeply. This is due in a large measure to the fact that the material contained in the story is sometimes difficult of interpretation on the screen; the consequence being a lack of depth and a scarcity of action. Many purely psychological points are simply expounded in the titles, followed by a view of either one or the other of the two leading characters in the matrimonial problem posing before the camera in thoughtful attitude. This results in a certain unbending stiffness and an absence of the element of suspense. Titles very often are used to carry the story.

For the most part the picture is straight exposition instead of interesting narrative or drama. It merely states matters and gives the viewer no chance to know why other than that the title says so. The story is a conventional tale of matrimony, the leading figures being an English nobleman and an American girl. Clara Kimball Young and Nigel Barrie—and little Ben Alexander—monopolize most of the footage. The picture's chief fault is that it explains through titles what the characters do rather than have the characters indicate their thoughts through their actions.

The picture has been staged artistically, but much of the artistry of the well-chosen and well-composed exteriors is lost through photography that sometimes is quite poor.

Clara Kimball Young's role does not give her the opportunity to show her real ability, but she does very well with what she has to work with.

Clara is an American girl visiting friends in England. Here she meets Barrie, who is tenderly in love with his little son, Ben Alexander, and whose love for his wife, Kathlyn Williams, blinds his eyes to her extravagance and her affair with another man. Clara becomes very much taken with little Ben.

There is a well-staged automobile wreck at this juncture, in which Kathryn is killed and Ben injured. The injured child arouses Clara's full sympathy, and she nurses him. It is during these passages that the picture's chief sympathetic appeal gets over. Clara really becomes a second mother to Ben, but Nigel can not quite see marrying her because of his sacred thoughts of his dead wife.

Later Clara is instrumental in bringing about an operation on Ben, for which Nigel could not pay because of financial difficulties, but Nigel is not given knowledge of Clara's part in having the operation performed. Nigel appreciates what Clara has done in the matter of being a "mother" to his boy, but refrains from proposing to her despite her apparent willingness to listen.

However, as time passes, Nigel decides that it will be best for his son's sake to marry Clara, despite the fact that he believes she is marrying him for his name. When Clara sees that Nigel does not love her a breach opens between them. Even Ben's second illness does not quite bring them to an understanding. This only comes when Nigel is given knowledge that Clara knew of Kathryn's affair ever since the day Kathryn was killed. He asks her forgiveness, and for the first time since they were married, he kisses her.

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MARY MILES MINTER

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By JOSEPH FRANKLIN POLAND — Directed by EMMET J. FLYNN

A cast of exceptional excellence.
A story of unusual appeal—one of interest to men, women and children.
Lavish stage settings—crystal-clear photography—good direction.

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"A Bachelor's Wife" *"Wives and Other Wives"*
"The Intrusion of Isabel" *"Rosemary Climbs the Heights"*
"The Amazing Impostor" *"The Eyes of Julia Deep"*

Produced by AMERICAN FILM COMPANY, Inc. Samuel S. Hutchinson, Pres.

Distributed by PATHÉ

May Be Welcomed Because of Star's Followers

Box Office Analysis for the Exhibitor

Clara Kimball Young in

"The Better Wife"

Select

Despite its story weakness this one probably will draw quite a number of folks to your theater. In the first place, it is the first Clara Kimball Young picture to be released in some little time, and her followers should certainly be glad to welcome her. It is tough luck that the picture is not much better than it is on that account as well as on other points.

Then, too, there is a supporting cast that contains names that certainly should help attract if advertised along with that of the star. Lillian Walker and Kathryn Williams had a great many followers when they were starring themselves, and those folks probably would come to your house if they knew they were going to see their old favorites. The names of Irving Cummings and Nigel Barrie are also quite well known to regular patrons.

While the picture is no masterpiece, it has enough elemental appeal to at least appease the majority of audiences of the smaller neighborhood theatres. Little Ben Alexander, a boy with quite a winning personality, has almost a featured part in the picture—the sort of a part that will win folks' sympathy from the go-off.

The picture's chief appeal will be to women, and it is at them chiefly you must direct your advertising guns. But don't go too strong on promising your folks an excellent picture. Concentrate on the name of the star and the names of the supporting players.

Keep a place on your schedule

for

"THE YELLOW EEL"

starring winsome

ALICE MANN

Supported by a strong cast

A picture crowded with love and mystery, with a background of secret service action that will grip and enthuse the motion picture public and crowd your theatre.

Now in production. Distribution plans will be announced later. For further information, address:

McCLURE PRODUCTIONS

Berkeley Building New York

Highly-Seasoned Eternal Triangle With Several Meller Ends

Rubye De Remer in

"Dust of Desire"

World

DIRECTOR .....Perry Vekroff
AUTHORS.....Clara Beranger and Forrest Halsey
CAMERAMAN .....Edward Horn
AS A WHOLE.....Loosely-constructed and highly-seasoned eternal triangle drama with several meller ends; lacks continuity of interest but will get over with certain crowds.
STORY....Conveniently prepared to permit of situations; has several anti-climaxes after real story is told.
DIRECTION.....Glosses some of the deeper possibilities with "acting;" plays for the sensational appeal.
PHOTOGRAPHY.....Generally good
LIGHTINGS .....Proper for the most part
CAMERA WORK.....Straight stuff
STAR.....Pleasing enough in the main, but sometimes over-acts.
SUPPORT.....Stuart Holmes gives none too favorable impression; Thos. J. Carrigan and others do fair work.
EXTERIORS.....A few pretty outdoor scenes
INTERIORS.....Predominate; the usual thing
DETAIL.....Holds up fairly well for most part, but there are a few breaks.
CHARACTER OF STORY.....Eternal triangle purporting to show society life.
LENGTH OF PRODUCTION.....About 4,800 feet

"DUST OF DESIRE" for the most part is merely screened plot material that never gets the spontaneous attention of the viewer. In the picture little attempt is made at subtlety of characterization or finesse of presentation. Throughout situations are worked out in the broadest manner possible, leaving no possible doubt in the mind of the viewer as to the points aimed at. In other words, the stuff is laid on too thick. This over-emphasis results in slackened interest, brought about also in a large measure by over-frequent cut-backs which hold up the main line of action. Every time one of the screen characters say or explains anything every last detail of the matter is shown on the screen. Nothing is left to the imagination in the picture's effort to get over several situations quite good in themselves.

The offering lacks continuity of interest in that it so often shoots off the main track to a side line, running there a while, only again to switch back to the main line of action. And the story virtually is finished along about the middle of the third reel. But instead of stopping there the film unwinds through several anti-climaxes which, while they are productive of some very fair meller stuff, are lessened in their worth because of the fact that one has become tired of the happenings in the lives of the characters. Familiarity breeds contempt, the proverb says, and this is quite true in this particular case. By telling one too much about the lives of the characters, one loses sympathy and interest.

Rubye De Remer has the principal role—that of the girl with a past who has given up her fast friends. Her performance on the whole is satisfactory, but she is inclined to over-act a bit at times. Stuart Holmes does not give a very favorable impression as the white-collared willun whose prey is every pretty woman he meets, and in those scenes showing him wearing a silk hat that comes down over his ears he is almost funny. Thomas J. Carrigan has the hero role, with which he registers in good order. Other members of the cast are Betty Blythe, Marion Barney and Betty Hutchinson.

Largely the picture deals with society life as the writers of the paper-covered novels would have us believe it is. In the early reels there is some fairly amusing incident introduced, especially in those sequences showing a "tea" party at the road house conducted by Rubye in which her former social acquaintances have a high old time.

Also the picture touches on the "cattiness" and petty jealousies of women who have nothing real to occupy their minds.

Early in the story there is a love interest between Rubye and Carrigan. She lies to him about her past on the advice of Marion Barney who, it later develops, is the wife of the man who took advantage of Rubye some years ago in England. From England the action shifts back to America, and from America to South America, where Rubye and Carrigan take up their married life. Stuart Holmes, however, still wants Rubye, and follows her to South America. Here he taunts her until, driven by desperation, Betty fixes a trap door in the floor of her home and lures Stuart to walk on it. Through the trap door Stuart is flung into a hidden river, from which he is rescued by Carrigan. Stuart leaves next morning, promising Rubye he will never molest her again.

Rightfully the story should have ended here, but several more endings and meller situations are dragged in—some of them fairly good, but they are nevertheless anti-climaxes. Things come to a pass where Stuart is killed by his wife, who tried to shoot Rubye. So everyone pays, and Rubye and Carrigan live happily ever afterward.

Should Go Over Fairly Well in Cheaper Program Houses.

Box Office Analysis for the Exhibitor

This is the sort of a picture that can be relied on to go over quite well with audiences that are not very discriminating. It has in it most of the stuff that makes a hit with the large majority of regulars who patronize the cheap neighborhood theaters. To such an audience the picture would show "real" society life—it follows the lines that they always have believed to be true, and lays the old jazz on heavy enough to satisfy even the most hungry. But before an intelligent audience the picture would fall flat. The offering is on the same general order as some of the sensational novels of the eternal triangle in "high" society, and in its class has a large amount of appeal.

Classified as program entertainment for the cheaper houses, "Dust of Desire" is a good enough offering.

Rubye De Remer is more or less of a newcomer to stardom in the films, although she has had considerable stage experience. It is possible that your folks may know of her and want to see her. Stuart Holmes is quite well known to regular patrons of program houses also.

If yours is a cheap neighborhood house catering to folks who like highly-seasoned society stuff, and who eat up the eternal triangle stories, give them this one.

THE DIRECTOR

of

TWO *of the* GREATEST SUCCESSES

OF THE PAST YEAR

Who Is Still Working Regularly, Thank You—

WANTS TO KNOW

If you have a proposition to offer whereby he can produce independently and prosper in proportion to the individual merit of his productions.

I will meet any responsible distributor or financial interest half way.

I am not looking for a job but for an opportunity.

Address
Box A B C
Care Wid's Daily

Adaptation of Chambers' Novel is Lacking in Drama and Human Appeal

Irene Castle in

"The Firing Line"

Paramount—Artcraft Special

DIRECTOR ..... **Charles Maigne**
AUTHOR ..... **Robert W. Chambers**
SCENARIO BY ..... **Clara Beranger**
CAMERAMAN ..... **Al Ligouri**
AS A WHOLE..... **Production has many pretty scenes, but in the unfolding of the story there is more narrative than drama; situations seldom grip.**
STORY..... **Adaptation of one of Robert W. Chambers' most popular novels, may appeal to people that enjoyed the "best seller."**
DIRECTION..... **Gives the production class in the matters of sets and locations; but keeps the players walking in and out of scenes like so many pedestrians rather than actors.**
PHOTOGRAPHY..... **Fog effect in opening reel is unusual; good all the way.**
LIGHTINGS..... **Often chalky on face of star; some artistic moon and water shots.**
CAMERA WORK.... **Composition of scenes first rate**
STAR..... **A sure 'nuff Robert W. Chambers' heroine in appearance, she moves gracefully but fails to register as an actress.**
SUPPORT..... **R. V. Steele is a rather priggish hero in role of husband, David Powell has more sympathetic character.**
EXTERIORS..... **O. K. whether on a Florida estate or in the Adirondacks.**
INTERIORS..... **Up to the standard of a high-class production.**
DETAIL..... **The director evidently aimed to avoid doing things in a hackneyed way; suicide at close of picture is particularly well handled.**
CHARACTER OF STORY..... **Romance with society trimmings.**
LENGTH OF PRODUCTION..... **5,483 feet**

CALL this a well-dressed film and you have hit it about right. Call it a drama, or an appealing story, or one that reflects life in a reasonable way and you may have some trouble in backing up your opinion. Too frequently, pretty scenery as a background for fashionable gowns is relied upon as a substitute for action. Robert W. Chambers' "smart" society folk, languishing on the sands of a Florida beach, or under the shade of a sheltering palm, look as though they might be posing for a photograph to be reproduced in a Sunday newspaper supplement. Photoplays that strike deep are made of firmer substance.

There is nothing slipshod about the direction of Charles Maigne. In small matters the picture is quite correct. Neither in appearance nor demeanor does anyone ever violate the conventions of the millionaire set as it is popularly supposed to exist. If artificiality be accepted as one of its main characteristics, "The Firing Line" may even make a bid to realism, for the tone of the picture is artificial. Although the characters, whose emotions are expressed through sub-titles more than action, may work themselves into a romantic glow, the reflection of feeling that carries over to an audience is feeble.

Stripped of dressmaker-tailor-scenic artist trimmings, the plot is unimpressive. Irene Castle looks like a Robert W. Chambers' heroine, without being much of an emotional actress. But granting that her gifts were greater, it still would be difficult to arouse sympathy for such a foolish heroine as the author has created.

A foundling, taken into a millionaire's family and reared as a daughter, Irene is informed when she reaches maturity that her name is a favor rather than a fact, whereupon she secretly marries David Powell, whose very touch is distasteful. Her reason for the marriage is that she fears being nameless, yet she knows that her foster parents have legally adopted her and that they love her as they do their own daughter.

The excuse advanced for keeping the marriage secret is that it might hurt her benefactors, and on the same grounds she refuses to consider a divorce when she falls in love with R. V. Steele, a famous young landscape architect. And he loves her, oh so ardently, after their first kiss—something to dream about during the years to come.

When Irene has squared her shoulders and told the truth about her marital folly, her foster parents insist upon another ceremony that the event may be announced properly. The shock almost kills Steele, but Irene, with the full consent of her husband, nurses him back to health and in the end there is nothing for the poor husband to do save shoot himself, which he does after a table-moving, spiritualistic seance in which he communicates with his father.

Even if Director Maigne may be criticised for not putting more action into the picture, he deserves credit for his handling of the fog scenes in the first reel, for the uniform tone of the production and for the unusual manner in which he registers the suicide by means of the startled movements of a moose and a horse standing nearby when the shot is fired.

The cast includes Irene West, May Kitson, Anne Cornwall, J. H. Gilmore, Frank Losee and others.

Easy to Put Over on Account of Fame of Star and Author

Box Office Analysis for the Exhibitor

On technical grounds, "The Firing Line" may be ripped to pieces without at all discounting its right to be ranked as a special from a box office angle. Artistically, the production is easily up to the mark of the Robert W. Chambers' novel and you know where that stands as a money-maker, so why worry. My Advice is to play up the picture in a big way, using the title and the two renowned names—those of the author and the star, for all they are worth.

This is Irene Castle's first Paramount-Artcraft picture, but, as you no doubt are aware, she is not entirely new to the screen. Her hold on the public, however, is mainly due to her fame as a dancer and to her reputation as a woman of fashion. You will find that much of the exploitation paper prepared by Paramount presents the star in ultra gowns sure to attract the attention of women.

Along the line of handling this film as the last word in smart set pictures, you may profit by the spread in the current Ladies Home Journal, in which three pages are devoted to illustrations and descriptions of the costumes worn by Irene Castle. It is announced that the exploitation staff of the Ladies Home Journal will assist exhibitors in getting window displays featuring the gowns shown in the picture.

Then, obviously, the popularity of the book on which the photoplay is based will be a big factor in drawing patronage. Local bookdealers surely will be ready to co-operate with you in securing mutually beneficial advertising.

EVOLUTION

Number Two

My first advertisement, "EVOLUTION," appeared in the trade papers of June 28th. It brought many letters, which are receiving careful consideration.

I expressed the opinion that the system of national film distribution through a group of exchanges owned, controlled and managed, from a New York or Chicago executive office, is wasteful, and declared my intention of obtaining an interest in a group of independent exchanges, locally controlled.

— — —

SELF-PRESERVATION is the first law of the film business as it is of nature.

The chief concern of the Exhibitor, the Exchange and Producer, is HIS OWN PROSPERITY.

Business is unavoidably SELFISH; professions of philanthropy from Producer or Distributor toward the Exhibitor are as sounding brass and tinkling cymbals and hollow as the flare of a horn. BUT — — —:

ENLIGHTENED SELF-INTEREST conserves the welfare of those with whom one does business — — —:

That means to the Exchange, the welfare of BOTH Producer and Exhibitor.

In line with the spirit of the times I believe that ultimately every SUBORDINATE employe of an exchange should become a PARTNER during his employment — — —:

Not the receiver of a casual bonus, but the assured OWNER of a share in the business at a percentage fixed when he is employed, based upon the economic value of his services, and such partnership to be surrendered upon discharge or resignation.

This would make the poster boy, the film inspector, the shipper, the bookkeeper, the salesman and the booker, PARTNERS in the BUSINESS.

The best men would be attracted from every department of the exchange business, all being ENTHUSIASTIC WORKERS — — —:

Such a TYPICAL EXCHANGE then becomes a living, VITAL ORGANISM, aggresive at every point because every factor has a strong personal SELF-INTEREST in its success.

The typical INDEPENDENT Exchange will be UNHAMPERED by outside dictation, having no reports, explanations or apologies to make to a distant superior officer.

The office can give its time to the legitimate purpose of GETTING BUSINESS and taking proper CARE of ORDERS.

The typical exchange will not be told by New York or Chicago that the town of PEWEE must pay $42.50 for a film because it has a population of 5,000, when the exchange manager KNOWS a lot more about Pewee and its ABILITY TO PAY than do we of the HOME OFFICE swivel chair.

The active managers of a typical independent exchange, being OWNERS or part owners, cannot shift responsibility to a DISTANT EXECUTIVE; they deal with exhibitors EYE to EYE; they have a direct PERSONAL GAIN if their customer is held by SERVICE, and SUFFER if they lose him.

— — —

Why these advertisements?

BECAUSE — — —: I want to attract the attention of the BEST MEN in the film Exchange business.

BECAUSE — — —: I want to help BUILD and hold an interest in the most EFFICIENT and ENDURING group of Exchanges in the country; independent yet allied; acting in CO-OPERATION, NOT in COMBINATION.

BECAUSE — — —: I want to be close to such a group, as I am going to resume PRODUCTION and want my films to be distributed by the most CAPABLE organization in the business.

BECAUSE — — —: I want Independent Producers of the first rank to release their product through this group of Exchanges, recognizing their strength and high efficiency.

BECAUSE — — —: I want to see the theory of PARTNERSHIP extended to Directors of Production, as well as Camera Men and others whose work counts importantly in the STUDIO.

Mark Letters Personal.

George Kleine

63 East Adams St., C

Short Stuff

Pathe Review has been holding up consistently to the mark of an interesting magazine reel. Many of their latest subjects have contained, in the main, very interesting stuff. The latest reel is composed of several good subjects, covering a fairly wide field. It opens with views showing interesting birds at the Bronx Zoo—peacocks, pheasants, and other feathered creatures. "Art in Silks" is a subtitle preceeding views in Pathe color showing how Japanese artisans weave beautiful pictures in silk. This is followed by footage showing how phnograph records are made, from the master record to the ones used in the home; other subjects are the quick-moving South Africa Bushmen, whose motions are analyzed by the rapid-motion camera, and beautiful views in color of Yosemite Park.

* * *

Pathe offers a mildly laughable reel in "Never Touched Me," a Harold Lloyd comedy in which he gets over considerable comedy business. This time he is seen as the suitor of a cabaret beauty, Bebe Daniels, but before he gets to the point where he himself must disguise himself as a dancer much good incident is seen. He has some fun with a baby carriage, also with other suitors of the beautiful and vampish dancer. But he and can't agree with one on who should love the dancer. So things happen that are productive of many laughs. Harry Pollard helps the chief funmakers.

* * *

Universal announces the titles of seven forthcoming Lyons-Moran comedies also the acquisition of two new writers of these subjects, the latter being Frederick Bennett and Melville Brown. The new comedies are: "Ready-Made Dudes," "Heart Trouble," "Ten Nights in a Tea Room," "Before and After Taking," "By the Dusty Rio Grande" and "Don't Mistrust Your Husband."

* * *

The recent Educational releases, "The Eagle and the Fawn" and "The Passing of the Crow" will be followed shortly by other subjects with all-Indian players, according to announcement. These subjects are now being made at Sheridan, Wyo., under the direction of Dr. J. E. Maple.

* * *

Universal puts out under the title "Lizzie's Waterloo," a very ordinary comedy number with little humor but a fair amount of action. The number is by Orrin C. Jackson, who also appears on the screen. The lead is supported by Ernie Shield, Marcia Moore and others. The number deals with the old stuff in which the mother has trouble in keeping her son and husband from flirting with the hired help. The action is the usual knockabout slap-stick stuff of no great value as far as getting real laughs is concerned.

* * *

"Billy Blazes, Esq." is the title of a quite laughable comedy made by Rolin for release by Pathe. It is one of Harold Lloyd's subjects, and registers quite a bit of wholesome fun. Harry Pollard and Bebe Daniels also do their part in getting the comedy business over. In this number Harold plays the part of a youth who goes out to clean up a Western town. What he does to those lawless characters with his two guns is good slapstick burlesque.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervision.*

The
BRUNTON STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

RUNS IN EIGHT MODERN PLAYHOUSES TO OFFER

TO THE TRADE

IF YOU WOULD REALIZE MAXIMUM PLAY DATES

FEEL MY PULSE

For after a successfull experience of staging film specials that built for my theatres 14 years of undisputed reputation for high-class presentation together with the best of music (by symphony orchestras covering many years) where films of quality enjoyed runs for indefinite periods using the minimum of at least one week.

THE TIME IS HERE

When the same policy is to be applied to all of my downtown theatres—To Wit—

MOORE'S

Rialto ø Strand ø Garden

where Washington's limousine trade gathers to enjoy presentation of the world's best in a manner that has never had a parallel—This accredited and authentic verdict of Washington's

PRESS and PUBLIC

MOORE'S CIRCUIT

will cover every section of Washington with model theatres and can offer the greatest number of play dates—scrutinize

TOM MOORE

Story of Canadian Woods Gets Over Nicely Without Being Remarkable

Tom Mix in

"THE WILDERNESS TRAIL"

Fox

DIRECTOR .....Edward J. LeSaint
AUTHOR .....Frank Williams
SCENARIO BY .....Charles Kenyon
CAMERAMAN .....Friend F. Baker
AS A WHOLE.....Typical Tom Mix production with good action stuff toward the close.
STORY.....Laid in the Hudson Bay region where Free Traders operate illegally and try to place the blame on Hero Tom Mix.
DIRECTION.....Follows conventional lines in giving the star a chance to fight his way out of difficulties.
PHOTOGRAPHY ..... Generally clear
LIGHTINGS.....No attempt at anything out of the ordinary.
CAMERA WORK.....Some attractive shots of snow-covered woodland.
STAR.....Easily meets requirements of a not very exacting role.
SUPPORT.....Colleen Moore is a pleasing shero, Sid Jordan puts up a good fight as the half-breed leader of the Free Traders.
EXTERIORS.....Mountain scenes in winter time; one or two storm effects are impressive.
INTERIORS.....The usual thing in mountain cabin sets.
DETAIL.....Some of the titles referring to "measureless snows" and an impenetrable wilderness are not borne out by the scenes immediately following.
CHARACTER OF STORY....Keeps away from anything objectionable.
LENGTH OF PRODUCTION.....About 4,800 feet

TOM MIX has had better stories than this adaptation of Frank Williams' book; he has been called upon for much more difficult stunt stuff than that demanded of him in the role of the Canadian trapper, but even if "The Wilderness Trail" does not mark anything new in the career of the athletic Fox star, it comes through in its entirety as an entertaining, wholesome meller.

The story is simple and direct, following one line of interest and making no pretense at novelty in construction or characterization. Only at the very outset —and this is of no great importance—is the spectator given a false lead. It appears that the conflict is to be between Frank Clark, as the father of Shero Colleen Moore, and the man who is to succeed in authority at the Hudson Bay camp. The latter character never appears, but his son does, in the person of Tom Mix, and one soon forgets the failure to carry through the promise of the introductory scenes.

According to the usual method of preparing films of this description, the plot is so arranged that every once in so often Mix has a chance to display his vigor in some sort of a fight, generally against heavy odds, the most severe encounter being reserved for the final reel.

Mix has eluded the outlaws, from whom he attempted single-handed to take the stolen furs; he has rescued his sweetheart from a thieving trapper and an Indian, both drunk, and he has saved the girl's father from a serious predicament in which he is menaced by a revolt among his own men and an attack by the Free Traders, when they pull the biggest scenes of the production.

With Mix in command, the Hudson Bay Company employes give battle to the Free Traders intrenched in a hollow behind a barricade of logs and brushwood. Making a battering ram of a sled, Mix and his allies climb aboard, slide it down the hill, crashing through the barricade, and then the hand-to-hand fight begins with the leader of the trappers seeking out the half-breed (Sid Jordan) as his particular prey.

To prove how yellow Jordan really is underneath his dusky skin, the director causes him to desert his companions and make a break for safety, stabbing his aged Indian mother when she attempts to stop him. This incident seems needlessly brutal and may offend some sensitive folks in your audience. But at all events the half-breed does not get away, for Mix follows as fast as his snow shoes will carry him and soon the pair commence a fight to the death. In this struggle, carried on through several hundred feet, there is all the action that anyone need ask.

One situation with a touch of pathos, handled sincerely and not overdone, is found in a scene where Mix's horse is wounded in the leg and his master is obliged to shoot him. Every lover of animals will respond to the feelings of the trapper expressed in a most convincing fashion.

Included in the cast are Mrs. Warrenton, Pat Chrisman and Jack Nelson.

Fans That Know Tom Mix Will Want to See This

Box Office Analysis for the Exhibitor

Don't worry about this a bit if it is coming to you on a contract basis. You, and the regulars among your fans, know Tom Mix and he is deservedly popular. He is always associated with clean stories possessing lots of physical action and in his own particular line he stands high. The first thought in your exploitation should be to inform folks that you are offering them a typical Mix production.

Providing you place a "Cooler inside than out" sign in front of your theater during the summer months, help it along by using stills from this production, in which all of the exteriors are snow scenes. Show the exterior views liberally, not overlooking personal portraits of the star. I would also present him in pictures including Colleen Moore and the horse.

There is no need of going into details of the plot. Merely let people know that it is a story of the Hudson Bay Co. and that there is plenty of action. You might refer to "The Wilderness Trail" having been adapted from the novel by Frank Williams, although probably most of your fans are not familiar with the book.

Miss Moore is an excellent choice as leading woman for Mix and should receive attention in your publicity. You may be able to land portraits of her and biographical sketches in your local papers.

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WARNER BROS.—STATE RIGHTS

July 6	Open Your Eyes	11

Thin Story Held up by Wealth of Incident

Harry Carey in

"Ace of the Saddle"

Universal

DIRECTOR .....Jack Ford
AUTHOR .....Frederick J. Jackson
SCENARIO BY .....George Hively
CAMERAMAN .....Not credited
AS A WHOLE.....Mainly a series of incidents built up to fit the star; a Western that will appeal mostly to Carey's followers.
STORY.....Much too thin and casual to hold up to footage; story-action is very slow and conventional.
DIRECTION.....Puts zip and dash into hard-riding sequences; sometimes handles players lackadasically.
PHOTOGRAPHY .....Fine throughout
LIGHTINGS.....Ordinary on interiors
CAMERA WORK.....Many high-class long shots; also good work shown in photographing speeding horses.
STAR.....Up to the requirements of a role that doesn't ask too much.
SUPPORT.....Generally well-chosen as to type and ability, particularly the former; Peggy Pearce has little appeal; Joel Harris, Duke R. Lee and others adequate.
EXTERIORS.....Scenic investiture is one of the best features of the picture; much good Western scenery filmed.
INTERIORS.....Just the ordinary run of cabin and saloon stuff.
DETAIL.....Finer points subordinated to physical action.
CHARACTER OF STORY.....Straight serio-comic Western meller in which the hero outwits the willun.
LENGTH OF PRODUCTION.....About 5,800 feet

BUILT up largely on incident, "Ace of the Saddle" is plainly a vehicle for Harry Carey. In the film the star and the players surrounding him register many serio-comic points, and innumerable times one is given a chance to be in sympathy with the lead-character and his sometimes more or less ludicrous predicaments. There are quite a number of moments, too, in which meller points are scored.

The story is not what interests in this particular offering—it is the large amount of other factors that have been injected to cover the weakness of the story. On the story score the picture drags very slowly, and the plot substance is by far too thin to hold up to the film's footage. Also it is a bit disconnected, casual in its working out, and leaving the chief burden of entertainment on other factors.

But after things get fairly well started there is a wealth of fast physical action in the latter reels, and the scenic investiture of the production is one of its finer points. There are dozens of scenes in which the camera has recorded scenic backgrounds of the sort usually seen in railroad advertisements, and some of the long shots in those sequences showing the pursuit of one band of horsemen by another lead the viewer over hilltops and through valleys of real beauty.

Chiefly the film relies for interest upon what Harry Carey does. He is always the central figure on the screen, and generally makes a successful plea for the good humor of the audience. This is especially true of those passages showing his endeavors to find whether the sheriff's daughter loves him by plucking flowers, counting buttons, and counting about everything else in his "she loves me, she loves me not" efforts. Also some fairly humorous stuff is put over by Harry and one of his pals when they get considerably "tead" up and start out in the Western town in search of anything interesting. They find it, of course. Another point that scores is when Harry and his cowpunchers move their house over the county line by dragging it across the sand with their horses. These are but a few samples of the incident introduced.

On its serious side the film treats of cattle rustlers, crooked sheriffs and deputies, poisoned water holes, boundary lines, etc. There is some fairly good meller stuff registered. And there is plenty of hard riding. A large gang of real buckaroos were engaged by Director Ford, and he puts all the necessary zip and dash into the pursuit sequences.

Also there is some "kid" interest introduced through the medium of little Zoe Rae, the good sheriff's daughter, and her little boy friend, Howard Enstedt.

Harry Carey is seen as the cool and capable Western hero who becomes a man of peace when he meets Peggy Pearce, the daughter of Duke R. Lee, the honest sheriff of the adjoining county. There is a cattle feud on between Carey's bunch and the gang of rustlers headed by Joel Harris and his followers. But in the end Harry outwits the masked gang by cleverly making them drink the water of the well they poisoned. This is sure to get a laugh. And later on Harry becomes sheriff and lives happily with Peggy and their baby.

Included in the cast are Jack Walters, Vesta Pegg and William Cartright.

Harry Carey's Friends Should Like This Particularly

Box Office Analysis for the Exhibitor

Folks who like Harry Carey in even a fair degree are going to like him a whole lot more after they have seen "Ace of the Saddle." For the picture is one that gives Carey's particular personality a full chance to register, and into the more serious meller stuff of the story has been injected a wealth of incident of the sort that goes over well with a fan crowd.

But the picture is not one that is calculated to make much of a hit before intelligent audiences, nor is it a film that would draw transients to any great extent. It is just good stuff for followers of the star, and suited best to cheaper program houses.

So it's up to you to go strongest on the star's name in any advertising you might do. It might be a good idea to obtain as many stills as possible for a lobby display—especially those showing the scenic backgrounds seen in the picture. That sort of stuff in a feature film sometimes is remembered by folks with greater emphasis than any other end.

Do not tell your people much about the story, because there is nothing much new or unusual that you could tell them in line with an honest advertising policy. Just promise them a Western subject that contains as many amusing incidents as it does anything else.

Straight
Clean
Wholesome-
FUN

Mutt and Jeff

Comedy Cartoons

By Capt. Bud Fisher

Presented by William Fox
to lighten the burdens
of the world with laughter

A brand-new one every week

FOX

FILM CORPORATION

15 Great and Facinating Episodes of Mystery

HELEN HOLMES

THE UNDENIED QUEEN OF THE SERIAL SCREEN

The new S.L.K. Serial will be her Latest and Greatest offering

HELEN HOLMES is Daring Dashing and Captivating She has no peer, She has no equal

HELEN HOLMES supported by an All Star Cast including;
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Leslie King
Bill Black
Frank Wunderlee
Floyd Buckley
Sidney Dalbrook
Nellie Lindrith

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Wire for territory

S.L.K. SERIAL CORPORATION
112 West 42nd Street Suite 205

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

VOL. IX. No. 19 Sunday, July 20, 1919 Price 25c

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Hollywood, Cal., Office: 217-218 Hollywood National Bank Bldg., 6404 Hollywood Blvd., Telephone Hollywood 1603.

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News of the Week in Headlines

Monday

Quinn-Goldberg argument as seen by W. A. Barrett, National Board of Review.
Two million women interested in Quinn organization.
Goldwyn millions reported coming from Frank J. Godsol.

Tuesday

Fox to spend $2,000,000 for international advertising and publicity campaign.
Chicago film thefts run into interesting figures.
Famous Players new stock issue oversubscribed.

Wednesday

New law covering contracts of stars in California.
Dempsey, heavyweight champion, may appear in pictures.
Universal to make big African expedition picture.
S. A. Lynch secures more houses in South.

Thursday

Cinematograph Exhibitors' Association of Great Britain and Ireland protest against Famous Players invasion.
S. L. Rothapfel may not produce long. Reported will have important place with Eastman's National Academy.

Friday

Oscar A. Price of United Artists' discusses idea of President Wilson in pictures.
Northwest Exhibitors open convention at Seattle.
Hiram Abrams of United Artists' going abroad to open exchanges.
Louis B. Mayer may dispose of theaters in East to make productions on coast.
Pathe declares 20 per cent. dividend.

Saturday

Sydney Chaplin's European production plans exploited at luncheon preparatory to sailing on Tuesday.
Pathe to make another serial with Lillian Walker.
More Realart exchange appointments.
Jesse J. Goldburg replies to W. A. Barrett regarding the Quinn idea.
Northwest Film convention closes at Seattle.

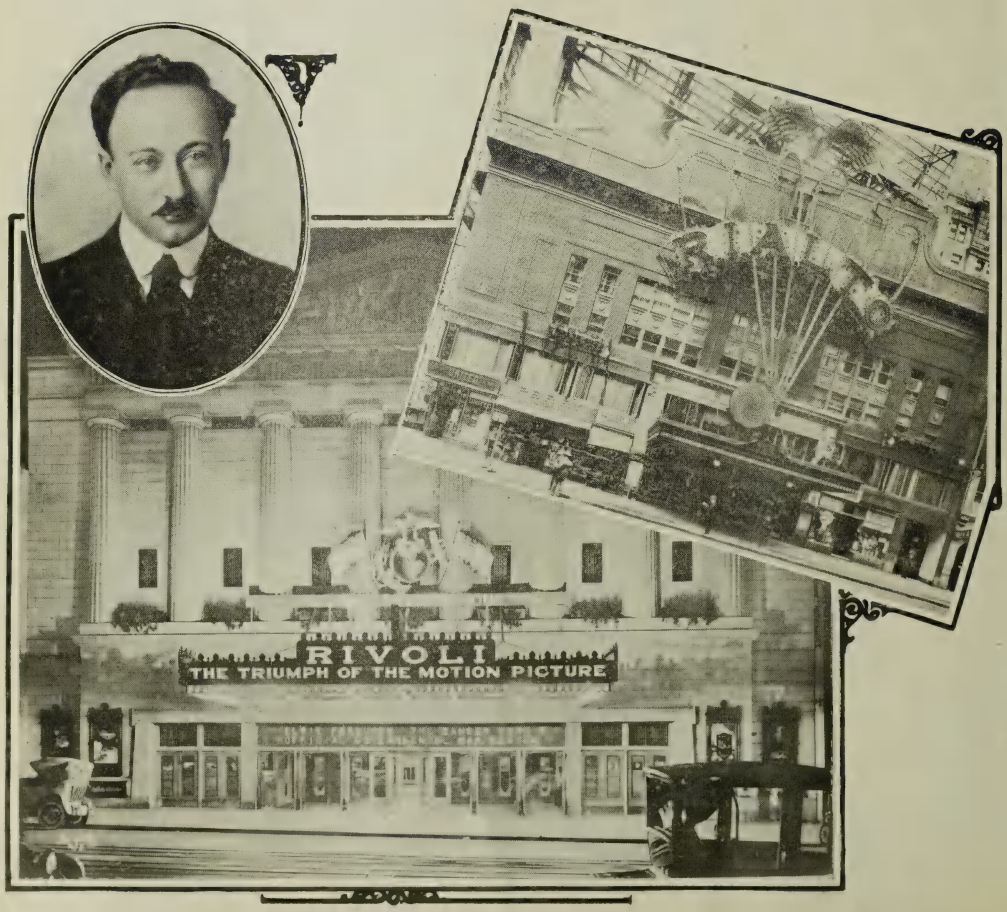
"Pardoning the bad is injuring the good"—Benjamin Franklin.

Real Showman - and Why

WHO is Hugo Riesenfeld? Hundreds of exhibitors and others in the business asked this question some months ago when announcement was that that he was to have charge of the Rialto and Rivoli, on Broadway.

Few knew that for a long time he had played an active part in the presentation of many of the important features presented at these houses. Riesenfeld was the musical director before becoming director and manager, and it is natural that he feels that music should play such an important part in the presentation of his program, as it does.

Riesenfeld is a graduate of the Vienna Conservatory of Music, and at the age of seventeen was engaged by Gustav Mahler as a member of the Vienna Opera House Orchestra, where one of his ballets was performed. He came to this country in 1907 as concert master of Oscar Hammerstein's opera season at the Metropolitan Opera House. After a season as musical director of one of Klaw and Erlanger's opera companies, he was chosen to organize and to conduct the orchestra when the Rialto was opened. The same task was assigned to him when the Rivoli began its career. Despite the many calls on his time as director of both theaters, he finds time to con-



duct the orchestra at the Rialto and to work on the score of a light opera and a symphonic poem, which will be performed next season.

Hugo Riesenfeld is devout in the opinion that there can be no complete success in the exhibition of pictures without the finest musical accompaniment and the most alluring house and stage effects. He believes that the modern exhibitor must appeal to the imagination of his public; to their unconscious love of the fantastical and the idealistic. This can only be accomplished by maintaining the proper relationship between the motion picture and the musical accompaniment.

This relationship, Riesenfeld points out, means that the overtures and the selections of compositions and soloists must, at all times excel the artistry of the picture itself.

Riesenfeld contends that the presentation of pictures is easily seventy-five per cent. of the exhibitor's battle, and that, to insure the pleasure and comfort of patrons, the environment must be of such distinction and refinement as to elevate the artistic fancies of the public. Stage settings and tableaux are worth any expense or effort attached to their creation, says Riesenfeld.

"One hears a great deal about showmanship these days," declares Riesenfeld, "and it is possible to glean an idea occasionally in reading the many ways devised by managers throughout the country in exploiting their wares. Personally, I believe that the problems of the exhibitor are more or less local ones, and that he must be guided in his campaign by the character and the wishes of his public. Speaking from the standpoint of the Rivoli and Rialto clientele, I find that the average 'feature picture' is no longer the sole attraction. Possibly it is that our audiences have become more critical, but the fact remains that they exact an artistic presentation and a well conceived program in addition to the feature. This condition is easily explained. At the Rivoli and Rialto we present 104 features each year. It is asking the impossible to expect all of these to be of equal merit. Occasionally, in the absence of better material I am compelled to show a picture in which there is an inherent weakness. It is then that an attractive program will save the situation. With the aid of appropriate music, artistic stage settings, good soloists, interesting news and travel pictures and an amusing comedy, much of the tediousness of a poor feature may be relieved.

"I wonder sometimes if the casual visitor to the Rivoli and Rialto realizes how much time and care is expended each week in the preparation of the program. In our projection room we frequently look at ten or twelve features each week before making a decision. When that is done, then comes the delicate task of selecting the music to accompany the action. We have a library of over six thousand scores which range from the classical symphonies and aperas to the lighter musical comedies, songs and marches. The music has been indexed by our librarian so that it covers every situation, whether comic or tragic. Every character is given a theme and we strive to suggest the atmosphere of the play with the music. Then comes the selection of the orchestral and vocal numbers which should harmonize with the general character of the feature. Frequently we add a ballet, an educational picture and an animated cartoon for good measure, in addition to the news weekly which is carefully edited.

"The selection of the soloists also involves careful consideration. Once a week at the Rialto we have auditions for aspiring young singers. These are held under the supervision of Edward Falck, formerly of the Metropolitan Opera House, and the successful candidates are given a second hearing in my presence. To encourage an appreciation of the more or less classical overtures with which we begin our program, an explanatory note is always appended which contains some information about the composer and his work. The Rialto and Rivoli orchestras number forty-five musicians at each theater, under the direction of six conductors. The organ solos are also a feature.

"I may be prejudiced from the fact that I began my career as a musician, but my experience as a manager has taught me that the same sort of people who want to see good pictures will want to hear good music. That explains the success of the mixed program, I have been censured for laying too much stress on the musical side of our program. My only answer is that in this country we are apt to underestimate the artistic appreciation of our public. It seems to me that it is impossible to exaggerate the importance of bringing real music into the lives of the people."

What Riesenfeld Believes

That there can be no complete success in exhibiting pictures without the finest musical accompaniment, and alluring house and stage effects.

That presentation of features is 75 per cent. of the exhibitor's battle.

That the "average feature" is no longer the sole attraction.

That the same sort of people who want to see good pictures want to hear good music.

"The Written Word"

CLIPPER

"TOURNEUR'S work is characterized by refinement and strength; it is dramatic, logical and imaginative."

WID'S

"M. TOURNEUR has given us the greatest offering to date . . . places him definitely as a supreme master of the art of film production."

DRAMATIC MIRROR

"MAURICE TOURNEUR has again proven that he deserves ranking among the best screen producers . . . all in all MAURICE TOURNEUR has written and directed a masterpiece."

EXHIBITORS' TRADE REVIEW

"To the many triumphs achieved by the master hand of MAURICE TOURNEUR is hereby added another."

MOTION PICTURE WORLD

"Merely to mention the name of director MAURICE TOURNEUR should be a guarantee sufficient . . . MR. TOURNEUR has never yet produced a 'bloomer'."

BILLBOARD

"MR. TOURNEUR stands in a class by himself."

MOTION PICTURE NEWS

"Let MR. TOURNEUR'S name and the source of the play suffice . . . you can boost and boost."

VARIETY

"An absolute masterpiece of motion picture direction . . . a triumph for MAURICE TOURNEUR."

MAURICE TOURNEUR

MAURICE TOURNEUR PRODUCTIONS

Mechanical Meller Has Spanish Background

Hedda Nova in

"The Spitfire of Seville"

Universal

DIRECTOR .....George Seigmann
AUTHOR .....Joseph Franklin Poland
SCENARIO BY .....Waldemar Young
CAMERAMAN .....Alfred Gosden
AS A WHOLE.....Mechanical photoplay with Spanish background that holds interest in only fair degree, with a few exceptions; mostly "movie" meller stuff.
STORY.....Developed in the usual way and arranged to give the star lots of footage; leading theme is vengeance and romance between mountain girl and artist.
DIRECTION.....Handled material in manner that puts it over fairly well; keeps star in foreground.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Some good effects, especially in night stuff.
CAMERA WORK.....Shows discretion
STAR.....Does very well in the title role
SUPPORT.....Thurston Hall efficient as the artist, others acquit themselves creditably.
EXTERIORS.....Some very good stuff in studio-built Spanish houses.
INTERIORS .... Fitting and proper
DETAIL.....Shows care generally, but there are breaks; for instance, a title states "he shall know the vengeance of the Salvadori." Salvadori is Italian and not Spanish.
CHARACTER OF STORY.....Inoffensive romantic fiction.
LENGTH OF PRODUCTION.....5,203 feet

FURTHER screen fiction of the well-known sort liked by many fans is brought to the screen in "The Spitfire of Seville." For the most part the plot is mechanical and obviously written for photoplay presentation, and is productive of only a fair degree of interest. At no time does the picture get very deeply under the skin. It just runs along its prescribed meller course, which is traveled in company with a take-it-for-granted romance, in such a manner as only once in a while to cause the viewer to become a bit concerned as to the outcome of a situation. Also much footage is used up in giving the star a chance to register "cute" bits. Through scores of feet Hedda is seen as the close companion of a baby lamb.

In its class and of its type "The Spitfire of Seville" is an acceptable offering. The many fans who are easily satisfied will find it good entertainment.

The locale of the story is in the city of Seville, Spain, and the mountain country nearby. In settings, dress, exteriors and customs the Spanish atmosphere is maintained convincingly throughout. But in the matter of titles it's different. Most of them would more naturally have been spoken by Americans than by Spanish banditti and a mountain girl. Also Hedda makes a break that will be noticed by the many lip-readers in picture audiences. In an "aside" and in accord with the action that registers the artist's belief that she is a boy, Hedda very plainly says "boy" in English, although in her screen character she knows not a word of that language.

In the role of a girl of the mountains, the daughter of the king of a band of outlaws, Hedda wears a very low-necked dress. It's one of them "lo-and-behold" things that a mountain girl never would wear, and that in certain early scenes becomes even more "behold" than "lo." Some of this footage could stand cutting.

The story tells of the girl of the mountains who is loved by her outlaw-father's two main aids. When the father is killed he tells the two that the man Hedda chooses for a mate shall be the band's future leader. The men—Leo Maloney and Robert Gray—fight over the girl, with the result that Hedda promises to marry Maloney, although she secretly hates him.

Dressed in boy's clothes, Hedda meets Thurston Hall, the American artist in search of inspiration. He believes Hedda to be a boy. Along about here a very creditable rainstorm is staged, and the "boy" takes refuge from the storm in Hall's cabin. This gives Maloney the excuse for wanting to kill Hall. He and Hall take part in a pretty good scrap, the outcome of which is that Maloney is taken by the police.

After Maloney is jailed he tells Hedda that Hall is a spy, and responsible for the death of her father. Although a feeling akin to love for Hall has arisen in Hedda's heart, she swears vengeance. Then come many plot complications offering some very fair situations. Through much meller action the plot progresses. During these sequences some very attractive night stuff has been photographed showing the Fiesta of the Roses. At the end it develops that Hedda and Hall are in love with each other.

Included in the cast are Claire Anderson, Marion Skinner, F. Dumas and Edgar Allen.

Not Such Bad Stuff for Program Crowds

Box Office Analysis for the Exhibitor

On the whole this is not such a bad program subject. It has in it lots of the sort of stuff that the large body of less discriminating fans always has liked. It is not very strong on suspense, but there has been injected a large amount of "cute" stuff done by Hedda Nova and a baby lamb. Also the star is bound to appeal particularly to her followers in her "boy" clothes. In houses where she has any large number of admirers the picture will go over quite favorably.

But it is not a subject that would hold up very well in a downtown house catering to transients, nor is it a picture that would make much of a hit before intelligent audiences in the better-class neighborhood theaters.

Universal bills it as a six-part special. You can do the same if you are catering to a program crowd, because this one does stand just a degree or two above the average five-reel program release, although it is by no means a whale of a picture.

The atmosphere of the film is such as to lend itself to a lobby display, if you go in for that sort of stuff. You can pull all the Spanish ideas you want to with this one. In your advertising make your strongest play on the title, naturally. "The Spitfire of Seville" has box-office possibilities. It carries the idea that the film is a Spanish subject, and in that it is a bit novel.

Triangle Presents

the actor of distinction, an artist whose experience, personality and wonderful talents qualify him to play

The Most Powerful Dual Role Ever Presented Upon the Screen

H. B. IRVING

in

"The Lyon's Mail"

A Melo-dramatic Romance with Big Scenes and Big Situations — the tale of a man who was an actual victim of his resemblance to an assassin.

Mobs - Turmoil - Riots

and the triumph of an infuriated woman who has been double-crossed by her mate.

Released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

Artistically Produced Picture Has Weak Foundation

Viola Dana in

"THE MICROBE"

Metro

DIRECTOR ..... **Henry Otto**
SUPERVISED BY ..... **Maxwell Karger**
AUTHOR ..... **Henry Altimus**
SCENARIO BY ..... **June Mathis**
CAMERAMAN ..... **John Arnold**
AS A WHOLE..... **Artistically produced picture that is productive of some good situations, but foundation is not too sound logically.**
STORY..... **Adapted from the story published in Ainslee's magazine; sort of a from-rags-to-richess idea.**
DIRECTION..... **Handles material judiciously; allows star opportunities to get over her cute tricks.**
PHOTOGRAPHY..... **Fine all the way through**
LIGHTINGS..... **No chances for telling effects lost; very good throughout.**
CAMERA WORK..... **On par with photography**
STAR..... **Successfully gets away with "cute" stuff in early reels; also moderately effective in deeper moments.**
SUPPORT..... **Kenneth Harlan suitable male lead; others also capable; cast includes Arthur Maude, Bonnie Hill, Ned Norworth and Lucy Donahue.**
EXTERIORS.... **Always in keeping with atmosphere**
INTERIORS..... **High class and tasteful**
DETAIL..... **Received proper consideration and care**
CHARACTER OF STORY..... **Inoffensive fiction**
LENGTH OF PRODUCTION..... **About 5,000 feet**

VIOLA DANA'S personality and her natural charm, combined with artistic production, lift "The "Microbe" just a bit out of the rut of mediocrity. In the picture Viola has considerable chance to pull some of the cute and appealing stuff that she does so well, and also rises to the requirements of her role when things become more serious and she is called upon to make a sacrifice for love. After the picture gets well under way there are some fairly good, if a bit familiar, situations, but the foundation for them is so slight that the whole structure wobbles at the least provocation. All in all, the film is just a movie; as such, it will please fans who don't seek anything deeper than superficial fiction.

Credulity is considerably taxed by the picture, but if one is willing to take things "as is," and ask no questions as to how or why they should be so, entertainment of a sort can be had.

The offering depends almost entirely for the warmth of its reception on the viewer's willingness to believe almost anything to be possible. For instance, in the story an intelligent young novelist picks up a street gamin believing "he" is a boy and brings "him" to his home. And even after he learns that the "boy" is a girl beyond the adolescent stage he permits her to stay in his house—all very proper, of course. Naturally these sequences give Viola Dana a chance to get several laughs, especially during the business in which the writer's housekeeper discovers she is a girl. Then, later, after a deep love interest has developed and Viola leaves the writer in the belief that it is for his sake, she writes him, under a non-de-plume, letters that inspire him to great things, although previously she could not even use correct grammar. Several other things would not hold water.

But many pictures these days could be picked to pieces on the side of their lack of logic, and many fans seem to be satisfied with very raw picture food. To them this will be O. K.

In the matter of production "The Microbe" has been treated very kindly. Throughout it is marked by fine lightings, well-dressed and tasteful sets, and is very well photographed.

The story opens with Viola having an argument with several newsboys. She is one of them and "there" with her fists. When the police butt in Viola is picked up by Kenneth Harlan, the young novelist. Even after Harlan learns that his "newsboy" is a girl, he goes ahead with his plans for education of the gamin, etc. Mutual love develops between Viola and Harlan. But this is frowned upon by Harlan's friends—particularly by Bonnie Hill, who has matrimonial designs on the author herself.

Things progress to the point where Viola is convinced that she is a stumbling block in Harlan's career as an author. So she leaves his house, much to his dismay. She gets a job making artificial flowers. Harlan daily receives letters from a mysterious woman known to him only as Bianca. The writer is Viola, who has her letters copied by a street penman. These letters inspire Harlan to write a book—answers to the letters. Through fairly even complications Harlan again finds "The Microbe" and things end happily.

Star's Popularity Will Have to Carry Program Offering

Box Office Analysis for the Exhibitor

You can get away with this as a program offering. Very partial followers of Viola Dana will like the picture because their favorite is so much in the foreground, but less warm onlookers are liable to judge the film a bit more harshly. It is just a movie, and if your folks like "movie" stuff they will certainly like this one, because it is so well produced and is very pleasing to the eye if not to the intellect.

Viola Dana has had some pretty fair pictures of late, particularly the last one—"Some Bride," and it will do you no harm in your advertising to recall some of her recent releases to the minds of your regulars. Besides "Some Bride" you can mention "Satan Junior" and "The Parisian Tigress."

For your lobby select stills showing Viola as the street gamin and also as the girl that develops therefrom. She wears some fetching clothes in the latter part of the picture, and stills showing the contrast might arouse curiosity.

Obviously with this one, though, it is up to you to draw your patronage mostly from the popularity of the star. You can't promise your folks too much in the story line, but you can tell them that Viola is her usual appealing self in a role that gives her a chance to be lightly whimsical and deeply sacrificial. Bill the offering as a comedy drama containing humor, pathos and the intervening elements.

WARNING!

DON'T CLOSE YOUR THEATRE TO GREAT BOX-OFFICE ATTRACTIONS WITH TREMENDOUS ADVERTISING VALUES LIKE THESE -

Fair and Warmer
Lombardi, Ltd.
Please Get Married
The Willow Tree
Shore Acres
Someone in the House
The Temple of Dawn
Yosemite
The Right of Way
The Yellow Dove
The Brat
The Native Born
La Maison de Danse
The Heart of a Child
Wholly Innocence
Tess of the D'Urbervilles
The Walk-Offs
L'Homme Riche
Along Came Ruth
The Hermit Doctor of Gaya

And Sixteen Other Sure-Fire Broadway Successes to be annouced later

METRO

Interesting Northwoods Meller is Forcefully Presented

Madlaine Traverse in

"Rose of the West"

Fox

DIRECTOR .....Harry Millarde
AUTHOR .....Denison Clift
SCENARIO BY .....Denison Clift
CAMERAMAN .....Frank B. Good
AS A WHOLE....Well-produced Northwoods meller containing plenty of dramatic action and tense moments.
STORY.....Developed in a logical way with ample plot to carry through five reels.
DIRECTION.....Puts force into the action without causing the players to over-reach for emotional effects.
PHOTOGRAPHY .....Varies, for the most part good
LIGHTINGS ..... A bit harsh at times
CAMERA WORK.....A number of attractive shots, notably those of a river running through the wilds.
STAR.....Suitably cast in role of mother who is ready to sacrifice everything to save her daughter.
SUPPORT.....Thomas Santschi sufficiently dominant as head of Mounted Police; Frank Leigh and others contribute first-rate performances
EXTERIORS.....Scenes in wilderness are decidedly attractive.
INTERIORS.....Conventional cabin sets
DETAIL.....Some good touches introducing moments of comedy and human interest.
CHARACTER OF STORY.....Emotional meller
LENGTH OF PRODUCTION.....4,700 feet

THE theme of this picture is almost as old as photoplays. At the basis of the story there is the familiar situation of a mother fighting to save her daughter from a wealthy willun who wants to buy the girl from an avaricious, brutal father.

There is nothing startlingly fresh about this conflict of characters, but by reason of its treatment, both in the handling of the plot and the performances of the principal players, the film becomes more than customarily diverting. The situations are intense and even exciting when they are worked up to a climax. During the last reel, when Madlaine Traverse is in danger of being convicted of murder, there is cosiderable uncertainty as to the outcome.

Two lines of interest, closely related, are followed. First there is Madlaine's romance with Thomas Santschi, after she supposes her brutal husband to be dead; then there is the peril confronting Madlaine's daughter who is coveted by a wealthy land-owner. Skillful construction has merged the two threads of the plot into a story possessing unity, directness and some sympathetic appeal.

The characters, although conventional types for a Northwoods meller, are well contrasted. Minna Prevost, as the squaw and Jack Nelson as her half-breed son who harbors an undying devotion for Beatrice La Plante, the girl in the case, add appreciably to the spirit of the production. A genuinely sympathetic note is struck near the conclusion that brings the death of Nelson after he has tracked Leigh through the woods and killed him, but not until he has suffered a mortal wound himself.

The author was careful not to lose sympathy for Madlaine Traverse by allowing her love affair with Santschi to violate the social code. Having waited two years for the return of her husband and having been informed on what seemed to be reliable authority that he was dead, she consents to become the wife of the colonel of the Mounted Police and is about to be married when the wanderer appears at the cabin.

The audience is never left in doubt about the thorough-going villainy of Leigh. His dominant craving is for gold and he has determined to get a particular tract of land, which he knows to be valuable, from the big landowner of the region.

Leigh's negotiations for the property bring about the suggestion that his daughter be given in payment, a proposition to which the father promptly concedes. From here on it is a fight between Leigh and his accomplices to make good the bargain by delivering the girl as promised, and Madlaine Traverse, aided by the faithful half-breed, to thwart the plan.

Beatrice is tricked into visiting a cabin where she is met by the willunous millionaire. There is the usual struggle prior to the arrival of the half-breed, closely followed by Madlaine who shoots the would-be seducer. The body is found by the Mounted Police and Santschi is confronted by the necessity of arresting the woman he loves. There seems to be no way out of the dilemma until Nelson, in a dying confession, assumes the guilt.

Play Up Mother-Love Theme to Attract Women Patrons

Box Office Analysis for the Exhibitor

"Rose of the West" certainly looks like good stuff for almost any sort of a fan crowd. It is a fortunate combination of dramatic incidents and emotional clashes that should go through first, second and third run houses with equal success. If your folks once get into the swing of the story you don't need to be afraid of walk-outs.

It does seem, however, that from an advertising angle, the Fox people slipped up on the title. "Rose of the West" brings to mind a story of the western plains, a cowboy meller or something of the kind, and not a drama in which all of the action is laid in the Northwoods. Of course, you will have to let the title stand, but it would be well to supplement it with lines giving an idea of the nature of the production.

The mother love theme is always popular and there is a chance to play it up here. Ask, for example: "Do you believe that a mother is justified in killing a man who attempts to betray her daughter? See Madlaine Traverse in the emotional drama of the Northwoods, 'Rose of the West'."

If you want to go to a little trouble, but not much expense, you might circulate notices in the form of a jury summons ordering people to attend the trial of Madlaine Traverse who pleads justification for murder in "Rose of the West."

Who Pays for the Failures?

Now that all the most important Producer-Distributors are assuring you that *each picture stands on its own merit*—who is going to stand the loss on the failed pictures?

If the Producer stands it—it will put him out of business.

If the Exhibitor stands it by increased prices on the pictures he runs he is just where he was before—under the burden of the Producer's mistakes.

Only one organization is free to keep Producer risks where they belong and not insist on passing Producer failures on to the Exhibitor.

No one in the motion picture industry has ever been so organized before that this statement could be made—truthfully!

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

Highly Improbable Story Weak Comedy Vehicle for Lytell

Bert Lytell in

"It's Easy to Make Money"

Metro

DIRECTOR .....Edwin Carewe
AUTHOR .....John H. Blackwood
SCENARIO BY .....Finis Fox
CAMERAMAN .....Robert B. Kurrle
AS A WHOLE.....Very weak vehicle for star; impossible situations follow one another throughout; humor always forced and false.
STORY.....Uses about every old twist known in the tale of the dashing, wealthy youth who finally makes good and marries the one girl.
DIRECTION.....Some good directorial touches in putting over points, but permits too much over-acting.
PHOTOGRAPHY ..... Clear throughout
LIGHTINGS .....Proper and effective
CAMERA WORK....Always makes most of chances
STAR.....Virtually the whole show in the role of a sporty young son of a sporty father.
SUPPORT.....Capable players; cast includes Gertrude Selby, Frank Currier and others.
EXTERIORS.....Some good stuff obtained in the line of pretty, well-lighted shots.
INTERIORS ..... First rate
DETAIL.....Some good touches emphasizing comedy points; titles obviously plead for laughs.
CHARACTER OF STORY.....Improbable comedy
LENGTH OF PRODUCTION.....About 5,000 feet

"IT'S EASY TO MAKE MONEY" is right—that is, it's easy if you have a wealthy father who always is willing to bet you the mere trifle of $25,000 or so that you can't do something that is the easiest thing in the world to do—in the movies. And for five reels Bert Lytell proves how easy it is to make money that way. He is seen in an absolutely impossible story that is none too strong a vehicle, although he is virtually the whole show.

Ostensibly the film is intended to be a comedy; actually it is a mixture of comedy, burlesque, vaudeville, "drammer" and about everything else, spiced up and served with romance.

Highly improbable situations follow one another throughout the film's footage; the characters in the story are not real, and most all of the old stuff in the world has been pulled out of its resting place and injected into the picture. Even the dear, dead mortgage-on-the-home gets a play. But our hero fools 'em and in the end is betrothed to the girl, so everybody should be happy.

Bert Lytell has appeared to much better advantage than he does in his latest offering. In this, he and most of the other players overact in their efforts to score comedy points. This overacting is due in a large measure to the fact that the story has so little real meat of itself that everybody tried too hard to put it over. Also this lack of interesting story material has forced all concerned to build up the picture with incident. Much of this latter is very good, and several laughs are scored.

The film is by no means totally bad. With many folks who are credulous enough to swallow anything it will be good entertainment, but held up to the light of logic it dissolves into thin air.

Bert is cast as the wealthy youth who is a genius at pool and a general all-around sport. So engrossed is he in his pool tournament at the club that he disregards the coming-out party of Ethel Shannon, a debutante whom Frank Currier, Bert's father, wishes him to marry. The match is also favored by Betty's father, Stanton Heck. Finally Bert comes to the party and bets his father $1,000 that Betty won't marry him. He wins, and the two fathers just laugh it off. It takes about a thousand feet to register this much.

When Currier chides Bert about having been arrested for speeding too often Bert bets him $25,000 that he can go along for a year and get in jail only once. This he does by picking a fight with a bartender. He goes to jail, and there meets Bull Montana, a burglar. In the prison scenes there are several amusing moments.

When Bert and Bull get out of jail Bert goes to his father and tells the latter he's going to make his own way in the world. He hits a small town and there meets Gertrude Selby, who owns a run-down hotel. Here the love interest develops, and Bert and Gertrude decide to capitalize a mineral spring on her property. Bert foils the guy who holds a mortgage on Gertrude's property by starting an opposition bank. The spring water becomes a big seller and the bank prospers. All this takes place inside of three weeks. Bull Montana again enters the plot through cracking Bert's bank safe. Bert gives the burglar a job as teller. Soon Currier comes along in his automobile, and Bert tells him all about it. When Currier sees Gertrude he says: "I'll deposit a million dollars for the first baby." "Gee, it's easy to make money," answers Bert.

Will Get Patronage Mostly From Star's Followers

Box Office Analysis for the Exhibitor

The success of this offering depends almost entirely on the drawing power of the star. Fans who are very partial to him will probably be pleased with the picture merely because he is so much in the foreground and because they will be able to laugh with him. In the picture he has sort of a dashing role and is in almost every scene. Bert Lytell has been making additional friends right along, and at the present time has quite a large following.

The picture will get by all right in the smaller houses running program stuff with a daily change, but it is doubtful if it would hold up for a run of two or more days. There would not be many repeats, nor would the subject get much word of mouth advertising from folks pleased enough with it to tell their friends. If you go in for double features and this one isn't too expensive it would fit very well on that night.

With "It's Easy to Make Money" you have a title that suggests several advertising angles. It is a catchy title, and in itself should draw a few admissions.

In exploiting the film you might tie up with some of the storekeepers in your neighborhood. Dollar bills pasted all over store windows never fail to attract, even if it is old stuff, therefore both you and the storekeeper might profit if the picture is advertised that way. Have a sign in the center of the window stating: "It's easy to Make Money. If you don't believe it, see Bert Lytell in the picture of that title at the Blank Theater." Also this stunt might be worked in having pennies and other coins piled up in the window.

This is the

First National Policy Announcement

for Season 1919-1920

It is not a confession of errors
—nor a promise of atonement

First National brought about open booking
and will continue it.

First National *first* announced "bigger and better" pictures
and will continue to release them.

First National at its inception instituted individual and star series booking
and will continue along these lines.

First National was first to give independent producers a chance
and will continue to support them.

First National's responsibility began in its own theatres
the same condition will obtain.

First National blazed the trail
they are all attempting to follow

And that's all we have to say about "Policy"

Forthcoming

First National Attractions

Season 1919-1920

Commencing Now

Mary Pickford
2 Productions

Anita Stewart
8 Productions

Norma Talmadge
4 Productions
We hold contracts for 8 more

D. W. Griffith
3 Productions

Jack Pickford
2 Productions

Charles Chaplin
5 Productions

Constance Talmadge
John Emerson-Anita Loos Productions
4 Productions
We hold contracts for 8 more

Marshall Neilan
4 Productions
We hold contracts for 4 more

Charles Ray
6 Productions

Lehrman Comedies
12 Productions

And Approximately

6 Independent Super-Specials

Such as "Tarzan," "4 Years in Germany" or "Auction of Souls."

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Sympathetic Portrayal of Mountain Characters is Distinguishing Feature of This Film

Jack Pickford in

"Bill Apperson's Boy"

Jack Pickford Film Co.—First Nat'l. Distr.

DIRECTOR .....James Kirkwood
AUTHOR .....Hapsburg Liebe
SCENARIO BY .....James Kirkwood
CAMERAMAN .....Not credited
ART TITLES BY.....Ferdinand Pinney Earle
AS A WHOLE.....Characterization is excellent, but the picture would be improved by more action; production is artistic.
DIRECTION.....Strong on detail in reflecting accurately the life of simple mountain folk.
STORY.....Adaptation of "That Woman," by Hapsburg Liebe.
PHOTOGRAPHY .....Most of it very fine
LIGHTINGS.....Many decidedly attractive effects, some of them out of the ordinary.
CAMERAWORK ..... Good
STAR.....Gives a natural and convincing portrayal of a mountain boy.
SUPPORT.....Russell Simpson contributes telling characterization as Jack's father; George Nicholls, Gloria Hope and others appear to advantage.
EXTERIORS.....Couldn't be better for a story of this description.
INTERIORS.....Nothing elaborate required
DETAIL.....Art titles help materially in carrying out the atmosphere of the scenes.
CHARACTER OF STORY....Character study rather than drama.
LENGTH OF PRODUCTION.....5,268 feet

As a study of Blue Ridge mountain characters, "Bill Apperson's Boy" is excellent. In its atmosphere and detail, the picture is exceptionally convincing, and the performances supplied by Jack Pickford, Russell Simpson, Gloria Hope and George Nicholls are marked by naturalness and a sympathetic understanding of the type of people indicated in the simple story of conflicting temperaments and the pride of family.

The production is modeled along the most approved lines, in that more attention is paid to characterization than to action devised merely for the sake of keeping things moving. Most of the situations are a reasonable outcome of the clash between the people figuring in the story, the chief shortcoming being that there are not enough of these clashes to keep the picture up to a high point of interest through five reels. Toward the close, when there is really no doubt about the outcome, the film drags rather badly, depending largely upon artistic and finely photographed scenes which attract the eye, but do not grip the attention.

It is doubtful if Jack Pickford has had any role giving him as broad an opportunity for genuine acting as that offered in the character of Buddy Apperson, and he rises to the opportunity in an impressive fashion. Real feeling is displayed in his expression of emotion, especially during passages played with Russell Simpson as his father, and with the actress cast as the woman whom Jack is unwilling to accept as his mother. There is something fine and admirable in the stern fidelity of these mountain folk whose spirit guides Bill Apperson's Boy, even though it leads to a break with the father whom he resembles so strongly.

The love interest between Jack and Gloria Hope, the daughter of a family that looks with scant favor on any one by the name of Apperson, is really secondary to the relationship between father and son, who have lived a lonely life together since the death of Jack's mother.

Unexpressive and obstinate though he is, the audience is never left in doubt about the deep love the mountaineer feels for his boy; but he comes to recognize the need for a feminine influence in their home. He wants the woman he weds to be accepted by Jack as a mother, and tactfully as he knows how, tries to win the lad over to his viewpoint.

But Jack remains sullen. He refuses to call his father's second wife mother. He declines, in fact, to accept her as anything but an interloper and out of his uncompromising attitude there comes a break. The boy leaves home and wanders off into the night on a path that takes him by the home of his sweetheart.

It happens—this part of the plot seems a bit forced—that Jack sees a man entering the house and follows him. The thief escapes, but Jack is caught by the girl's father and brothers who won't believe his story and have him arrested. Considerable footage is devoted to the boy's trial, ending with his acquittal, after which he goes away for a year to make a fresh start in the world. On his return he is completely exonerated, even in the eyes of those who have suspected him, for the thief has confessed. Needless to say, he marries Gloria and becomes reconciled to his father's wife.

ALLEN HOLUBAR

CREATOR OF

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PRODUCER OF SUPERFEATURES

Starring DOROTHY PHILLIPS

Will Please an Audience that Appreciates Fine Points in Production

Box Office Analysis for the Exhibitor

Jack Pickford in

"Bill Apperson's Boy"

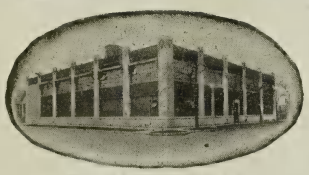
Jack Pickford Film Co.—First Nat'l. Distr.

There's nothing really big about this production, nothing to justify you in making a lot of fuss about having an extraordinary special, but the picture has sound, human-interest qualities which should put it over as a safe attraction, especially with a crowd that appreciates true characterization and recognizes the fine points in picture making.

From the viewpoint of fans that are not satisfied unless a film contains a great amount of action "Bill Apperson's Boy" may seem a trifle slow. Recognizing this and aiming to please all tastes, it would be well to get some fast action comedy stuff as a part of your program. On one point you may count with confidence, this feature is of an exceptionally high artistic quality in the matters of locations, lightings and photography. You don't need to be afraid of being accused of offering a cheap production.

Just where Jack Pickford stands as a drawing card with fans depends largely upon local conditions. For a long while he has been a popular juvenile, and those who have enjoyed his performances in earlier pictures should be interested in the characterization he offers here. You are safe in assuring your patrons that Buddy Apperson is the most artistic and mature of his screen portrayals.

In regard to the story, make your chief play on its being a sincere and appealing study of mountain types. Stills from the pastoral and mountain scenes will lend themselves to an attractive lobby display. Bill the film as a First National production directed by James Kirkwood.



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Italian Vendetta Frustrated by Girl in Surface Meller

Margarita Fisher in

"THE TIGER-LILY"

American Film Co.—Pathe

DIRECTOR ..... George L. Cox
AUTHOR .....Joseph Franklin Poland
SCENARIO BY .....Joseph Franklin Poland
CAMERAMAN ..... Not credited
AS A WHOLE.....Ordinary program meller with little action or suspense; sometimes quite draggy and seldom convincing.
STORY.....Conventional and often inconsistent Italian vendetta tale with society trimmings in which the wealthy youth finally marries the poor girl.
DIRECTION.....Generally all right, but sometimes permits too much "talking" and repetition.
PHOTOGRAPHY....Very good in spots; some not so good.
LIGHTINGS....Majority O. K.; few flat and lifeless
CAMERA WORK .....Straight stuff
STAR.....Smiles her way through most of the footage; registers the "lily" part of the title well enough.
SUPPORT.....George Periolat does good bit as vengeful Italian; Emory Johnson a conventional hero; others up to mark.
EXTERIORS....Some well-composed shots in pretty garden.
INTERIORS.....Built and furnished to suit atmosphere.
DETAIL.....Calculated to lend conviction to Italian restaurant and wealthy home scenes.
CHARACTER OF STORY.....Surface meller with shallow love story.
LENGTH OF PRODUCTION.....4,785 feet

RELYING mostly on a shallow and unreal love story for interest, "Tiger-Lily" runs through its alloted five reels without ever causing much of a ripple. In a very calm and casual manner the picture progresses, simply telling with pictures instead of words a story of very mild appeal and of limited interest. And nobody seemed to care very much just what degree of force was given the presentation of the plot, just so long as the synopsis was followed and the necessary footage exposed. In the matter of settings and locations the picture received some care and attention, but these days it takes quite a bit more than backgrounds in front of which figures move to make a good picture.

In the first place the story is not much in itself. It is just another one of "them things"—ground out of the scenario mill by a man who has had lots of practise grinding.

Despite the fact that the main title is supposed to fit the leading character, the leading character does not fit the main title. Margarita Fisher smiles her way through most of the picture, and rarely has a chance to score as the "tiger-lily." She gets away with the "lily" part in very good order, but most of the "tiger" work is done in the titles. As for subtle characterization, there is none. The picture is just an ordinary story in animated visual form.

The whole first reel is devoted to stuff in an Italian restaurant in which the actors use up much footage drinking wine. In the reel are planted the facts that Margarita Fisher is popular as the waitress in her uncle's "Dago Red" joint; that she is not like the Italian women; that Luigi, George Periolat, is in America to kill somebody because he married his brother's fiancee, and that Margarita has a friend in the person of the old organ grinder, Frank Clark. There are several good types seen in these early scenes.

The second reel introduces J. Barney Sherry, a millionaire who is the guy Luigi is out to kill; his wife, a one-time Italian peasant girl, and Sherry's son, Emory Johnson, who is engaged to an uppish society dame. Emory goes to George's red ink restaurant to find out about an alleged stabbing affair, and there meets Margarita. Naturally he is interested in her, because this is a movie and things couldn't be otherwise. From here on the picture shifts back and forth for a while from the swell society house to the restaurant.

Emory's attentions to Margarita arouse the jealousy and hatred of Periolat, and the latter marks Emory as the second prospect on his knifing list. When E. Alyn Warren, the proprietor of the restaurant sells Margarita to Periolat, Margarita flees and is picked up by Emory in his automobile. She goes to his house and stays there as a guest. Margarita mixes with the swell folks just as if she had always traveled in that company.

But when Sherry's wife, Mme. Rosita Marstini, hints that it would be better for Margarita not to marry Emory, she decides to flee. But in fleeing she intercepts Periolat's scheme to kill Emory. She calls the police. Through long-drawn-out sequences Margarita is instrumental in saving the lives of Emory, Sherry and Mme. Marstini, which leads the latter two to give their consent to the marriage of Margarita and Emory.

Beatrice Van is the society girl chosen to marry Emory.

Will Go Over Best in the Cheaper Houses

Box Office Analysis for the Exhibitor

This film will probably go best in those smaller houses that draw their biggest crowd with flaming red-ink banners across their front. In a house of that class it can be relied on to go fairly big, because it makes a strong play for the patronage of those that like their sensation unseasoned by reason or logic. Houses like that can feature the vendetta end of the picture, and probably can obtain paper and stills showing the vengeance-seeking Italian armed with pistol and stilletto struggling with the girl, and that sort of stuff.

But the film by no means ranks with the better class of present-day productions. It is just ordinary program stuff having little interest except for that large body of fans who are willing to take almost any kind of a story just so long as it is a motion picture.

Margarita Fisher's last picture was "Trixie From Broadway." The degree of a hit she made in that film should be an indication of her drawing power with your folks. Her latest, however, contains little comedy relief—it is straight meller with a shallow love story, with a couple of fights and numerous "near" stabbings and shootings.

If you want to use a few rather sensational catchlines in your advertising you might try something like: "The story of a fruitless revenge." "Love triumphs over the spell of the vendetta." "To kill—kill—kill—was the one idea of the vendetta-fired Italian; but the tiger-lily's love for a wealthy youth made her the more powerful."

A TELEGRAM FROM

CARL LAEMMLE

No. 246 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company.

Publish following as straight from the shoulder talk to exhibitors:

"Exhibitors everywhere, I repeat with all the power at my command my former advice to keep more dates open than you ever kept before. Be ready for every good thing that comes along.

"If you thought there were stacks of pictures on the market in the past, this Fall will show you that a complete revolution is to take place. There will be so many good pictures that you cannot possibly be in any danger of running short on attractions.

"Any exhibitor in these hustling times who OVERBOOKS and then has to put pictures on the shelf and pay for them because he wants to book some new winner is simply throwing money to the four winds.

"In the name of Profit, LOOK BEFORE YOU BOOK and don't be misled by claptrap schemes. Forget the hole and look at the doughnut. Forget the schemes and look at the pictures.

CARL LAEMMLE,
Universal City, California.

More Farce than Comedy in Picture that Doesn't Often Register

Montagu Love in

"A Broadway Saint"

World

DIRECTOR ..... Harry O. Hoyt

AUTHOR ..... Forrest Halsey

SCENARIO BY ..... Giles R. Warren

CAMERAMAN ..... Ned Van Buren

AS A WHOLE..... Runs through a lot of footage without making a distinct impression at any time.

STORY..... Shifts from comedy to plain farce; is loosely connected and lacks plausibility.

DIRECTION..... Shows regard for comedy possibilities when the opportunity offers.

PHOTOGRAPHY..... Varies, generally fair

LIGHTINGS..... Frequently harsh; little in the way of artistic effects.

CAMERA WORK ..... Conventional

STAR..... Satisfactory in role that presents few difficulties for an actor with Montagu Love's training.

SUPPORT..... George Bunny gives able performance in a farcical vein, others in large cast are adequate.

EXTERIORS..... Village street scenes look like the real thing.

INTERIORS.... A number of sets are quite elaborate

DETAIL..... Titles are humorous enough to get a few laughs; some good touches in handling of village characters.

CHARACTER OF STORY.... Harmless farce-comedy mixture.

LENGTH OF PRODUCTION..... About 5,000 feet

AT the outset it looks as though "A Broadway Saint" were going to be a comedy satire on the narrowness and hypocrisy of a country village. The picture runs along on this line for about half its course; then switches into straight farce, connected, of course, with what has gone before but hardly a legitimate follow-up of the earlier incidents. The total impression is of a rather fragmentary story that fails to arrive at anything definite.

The picture has good points in the handling of a number of the scenes that are played for their full comedy value, but it is doubtful if these moments of entertainment are enough to offset the footage which contains little of interest. Possibly because of the wandering character of the plot, the picture seems longer than it actually is, rather a grave defect from the viewpoint of entertainment.

The idea behind the story is not half bad, although, in one form or another, it has been used frequently as a basis for farce—the idea of a young man who receives a lot of money with the understanding that he shall spend it on riotous living, and tries hard to live up to the stipulation in order to satisfy his benefactor.

Despite the fact that he is a New Yorker living in a boarding house almost under the glare of the white lights of Broadway, Montagu Love is a model of correct behavior. His kindliness and generosity even lead him to liberal expenditures of his small income that the financial worries of an aged friend may be less acute. When it comes to his vacation, Montagu magnanimously turns over his vacation money to his friend and goes to visit an uncle in the country where he figures he will have no expenses.

Some approaches to genuine satire are found in the village scenes showing the reception accorded Montagu by the natives who regard him as a city "slicker" and therefore guilty of all manner of vices. When the visitor fails to bear out his evil reputation, the sewing circle gossips and the girls with whom he refuses to flirt, also the hotel proprietor who sells liquor on the side, all try in their various ways to frame up a case against him.

Montagu despairs of finding a sure 'nuff rosy-cheeked country girl, such as he is accustomed to seeing in the movies, until in the course of a walk, he chances to encounter Helen Weer. He never suspects that she is a leading member of the "Naughty Nighters" company that happens to be stranded in the town for a few hours. The romance that starts with this meeting is resumed in later passages of the picture when Montagu learns that his innocent little country girl is a musical comedy favorite.

An audience that laughs easily probably will find amusement in the farce situations after Montagu has received a fortune from his uncle, threatened with heart failure. The uncle eventually visits New York himself, revives his youth at a few wild parties and has a hand in bringing about the union of his nephew and Helen.

The cast includes Sally Crute, Emile La Croix, Mrs. Burmeister, Emily Fitzroy, Annie Laurie Spence, and others.

Don't Lead Your Regulars to Expect Too Much

Box Office Analysis for the Exhibitor

Slide this through quietly as a program picture. You can't expect your regulars to be exactly enthusiastic about the offering and you may have a few walkouts, but the film isn't poor enough to arouse serious criticism if you don't become extravagant in your promises.

"A Broadway Saint" is a first-rate title that lends itself to catchlines. For example: "Have you ever met 'A Broadway Saint'? If you don't believe that there is such a thing, come and see Montagu Love in hit latest World Film comedy." Or "Which are the purer, the morals of Broadway, or the morals of a small village? Montagu Love, in his latest comedy, 'A Broadway Saint,' will help you to answer the question."

Mr. Love no doubt has a following worth considering so his name should count if properly displayed in front of your theater and in advertising matter. Among his previous pictures which you might mention are, "The Grouch," "To Him That Hath," "The Cross Bearer," "Rasputin," "Brand of Satin," and "The Awakening."

George Bunny, who figures prominently in the comedy incidents of the story, should receive some attention in your publicity. In selecting stills, don't overlook those including Helen Weer, an attractive girl, who appears to advantage in this film.

"SHADOWS OF THE PAST"
SEE
ANITA STEWART
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Albert E. Smith
President

Light Story of Romance and Adventure Has Fair Appeal

Ethel Clayton in

"A Sporting Chance"

Paramount

DIRECTOR ..... George Melford
AUTHOR .....Roger Hartman
SCENARIO BY .....Will M. Ritchey
CAMERAMAN .....Paul Perry
AS A WHOLE.....Passable entertainment for those who are willing to overlook the basic improbability of the story.
STORY....Adapted from a story published in Snappy Stories Magazine under the title of "Impulses."
DIRECTION.....Star and other players usually handled to advantage.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....A few artistic effects
CAMERA WORK .....Nothing out of the ordinary
STAR.....Vivacious and attractive in a role that does not call for exceptional acting.
SUPPORT.....Jack Holt is handsome leading man sure to make a hit with women; Howard Davies is sufficiently sinister as society willun
EXTERIORS.....Locations on and near picturesque estate make inviting backgrounds.
INTERIORS....The right thing for a home of wealth
DETAIL.....An automobile is left on a road near a bridge, and although it is not supposed to have been moved the next shot shows it on the bridge.
CHARACTER OF STORY.....Light fiction
LENGTH OF PRODUCTION.....4,135 feet

WHEN an author causes his characters to do unlikely things, the easiest way to justify himself, and them, is to attribute their odd behavior to an unreasonable impulse. Probably in writing the original of this yarn for Snappy Stories Magazine, Roger Hartman was conscious that neither his hero nor his heroine in their normal minds would act as they do in this bit of fiction, therefore he chose the title "Impulses" —both are so frightfully impulsive, and, it might be added, unconventional.

To accept this picture and enjoy it, one should grant that the irrational whims of human nature, especially as they are revealed in a pampered young millionairess, may go to great lengths, also that a business man, attracted by a pretty face, may pass himself off as a convict in order to carry on a courtship. At least, it is all highly romantic and unusual—except in a movie.

Ethel Clayton and Jack Holt are an attractive pair of lovers. They do about all that can be expected towards making the picture interesting; but sometimes, it must be admitted, they seem to be working under difficulties. When a story drags, as this does during the middle sequences, it is a good deal to expect the players to keep the attention of an audience from slumping.

They lead off with some peppy incidents designed to indicate the impulsive, devil-may-care nature of Ethel Clayton. Just for the joke of the thing, Ethel packs a half dozen of the country club caddies into her car and sends them off for a joy-ride, much to the disgust of the family chauffeur, who ends by dumping them into a brook and throwing up his job on the grounds that he was not hired to drive a bunch of hyenas.

By means of a newspaper insert, the fact is planted that a notorious criminal has escaped and is at large in the neighborhood. Driving by herself along a lonely stretch of road, Ethel is stopped by a punctured tire. Jack Holt, in prison stripes, springs out of the bushes and naturally is mistaken for the convict.

Instead of being frightened, the girl takes the encounter as an interesting adventure. She even aids Jack in eluding the prison guards by allowing him to don mechanic's overalls and pass himself off as her chauffeur. So favorable is the impression created by the supposed criminal that Ethel decides to retain him as her chauffeur, a suggestion to which Jack readily concedes.

Another angle of the story, developed along with the progress of the romance of the impulsive girl and the pseudo convict, concerns the affair between Ethel's step-mother and Howard Davies, a blackmailing society willun. Because her father is not on hand to protect his own interests, the daughter determines to show up the man in his true colors.

She starts a flirtation with Davies herself and in the end succeeds in getting the compromising letters which her step-mother had written. Melodramatic action of a not unusual kind is found in the sequences dealing with the recovery of the letters. Jack follows Ethel to Davies' apartments, gives the willun a thorough beating; then walks off with the letters and the girl. Presently he explains that he is not the notorious criminal after all, but merely a broker with a taste for romance and adventure, who had been compelled to change clothes with the convict who had broken jail.

Title and Name of Star Should Draw Business

Box Office Analysis for the Exhibitor

As a box office attraction, "A Sporting Chance" has very fair possibilities. The story is clean and profits by a romantic quality which should appeal to an audience that enjoys light, improbable fiction. When shown at the Rivoli in New York, before a well-filled house, the picture seemed to get over. At the close there was some applause.

Although Ethel Clayton's stories have not always been fortunate choices, there is no question about the engaging screen personality of this Paramount star. She may be counted on to draw with many fans who have become familiar with her work, and judicious advertising should result in increasing the number of her admirers.

A few days before you plan to run this picture, try to land a portrait cut of Miss Clayton in your local paper, accompanied by a sketch of her career, going back to the days when she was a stage favorite. Cuts and suitable biographical material will be furnished by Paramount. Also, especially for the benefit of women patrons, it would be worth while to make a strong play on Jack Holt, who ranks high among popular leading men.

Treat the picture as a story replete with romance and adventure. The title bears out this idea and is catchy enough to warrant a liberal display, subordinated, however, to the name of the star.

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Photoplay of Regeneration is Quite Attractive

Tom Moore in

"The City of Comrades"

Goldwyn

DIRECTOR ..... **Harry Beaumont**
AUTHOR ..... **Basil King**
SCENARIO BY ..... **Not credited**
CAMERAMAN ..... **George Webber**
AS A WHOLE..... **A quite good picture with a fairly deep appeal; just a trifle draggy at times, but characterization holds it up.**
STORY..... **Adaptation of the widely-read story which appeared serially in the Saturday Evening Post; tells of regeneration of a man through love.**
DIRECTION..... **Holds matters to a steady, progressive course towards goal; shows sympathy with finer points.**
PHOTOGRAPHY..... **Very good throughout**
LIGHTINGS ..... **Of a high standard**
CAMERA WORK ..... **Effective**
STAR..... **Gives a thoroughly excellent characterization in the role of the "down-and-outer" who comes back.**
SUPPORT..... **Seena Owen convincing as the girl; Otto Hoffman contributes good character as the bum's "buddy"; Albert Roscoe and others up to mark.**
EXTERIORS ..... **Not very many, but all suitable**
INTERIORS..... **Always the proper thing**
DETAIL..... **Some good touches in which responsive moments are registered with the aid of attention to little things.**
CHARACTER OF STORY..... **The ever-elevating theme of the man lifted from the gutter to the heights.**
LENGTH OF PRODUCTION..... **4,838 feet**

WHILE considerable liberties have been taken with Basil King's widely-read story in its transference to the screen, "The City of Comrades" stands as a quite good picture. And dominating the picture's many good points is the performance of Tom Moore who, in his latest offering, perhaps does the most serious and deepest work of his screen career. Only once does his smile spread across the screen, and that doesn't come until the very end; but when it does come it is worth having waited for in view of what the lead-character passed through before he was able to smile that way.

The picture has as its underlying notes elements that are never-failing in their efforts to get response in the hearts of all of us. First, it is a story of regeneration—a story seriously treated and with considerable depth. Always there will be interest manifested in the career of a man who climbs from the gutter to the heights, no matter what be the rungs on the ladder he uses. But in this particular instance the rungs on which the man climbs are love—not only the love of man for a woman, but also the love of man for man.

In the passages registering this latter idea there are many moments that cause at least a slight stir—especially so in the breast of anyone who ever has experienced a deep friendship based on mutual misery. Tom Moore, of early good breeding, has sunk so low in the social scale as to sink no further. His "buddy" is Otto Hoffman. The two are a sorry looking pair indeed, hungry for food, but hungrier for drink. Out of the fog they come, shivering their way into the sympathies at once. They have reached the point where even Tom believes he is ready to steal.

Finding his way into a wealthy home, he at first filches jewels. Then the smell of food overcomes all else. His hunger satisfied, he puts the jewelry back. In hiding, he hears Seena Owen and Mary Warren discussing men. Seena does not believe there are any "different" men. Tom slips a note on her dresser telling her there are. In a few moments she sees him, but the shame in his eyes makes her fear him not at all. She allows him to go.

This is the beginning of Tom's regeneration. Together with Hoffman they go to the "Down and Out" club, which is known as the city of comrades, a settlement house in which each one tries to help the other. There is much sympathetic stuff registered in these passages, with just the proper amount of comedy relief. Up and up Tom and Hoffman climb, Hoffman's dog-like devotion to Tom ever close to the foreground.

Through logical development Tom again meets Seena, and both are very much interested in each other. It comes to the point where interest becomes mutual love. But Seena can't remember just where it was she met Tom before. Some of these passages seem just a trifle forced. But when Seena does come to know that Tom was the burglar in her room, she spurns him. Tom becomes a Canadian army officer, and is blinded in the Halifax explosion. When Seena learns of his plight she goes to him, but Tom doesn't know the identity of his nurse until after he is cured, when Hoffman tells him. Later Tom goes to Seena and, despite her engagement to Albert Roscoe, things logically develop to the point where Tom smiles—for good reason.

There are too many ends of interest and appeal to cover in a short synopsis. Chief of these is the underlying propaganda against drink which bears on one throughout the picture.

Robert Walker and Kate Lester are also in the cast.

Take Advantage of "A Man May Be Down But He's Never Out" Slogan

Box Office Analysis for the Exhibitor

Here's a picture with which you can take advantage of a million-dollar advertising campaign by using the Salvation Army's famous slogan: "A Man May Be Down But He's Never Out." Go as strongly as you like with that slogan in advertising the film, for in doing so you are psychologically linking up folks' mind with something that they cannot fail to respond to. And the picture will hold up to expectations in that line. While it is not a Salvation Army picture, it carries the idea of theirs so strongly as to be the same.

And with this one you can get the aid of local ministers, etc. Letters of endorsement, if they help any with your crowd, can easily be obtained with a picture of this kind. Also don't lose the opportunity of a play on the timeliness of the picture's worth as fairly entertaining propaganda against booze.

Besides these features the picture contains a goodly amount of entertainment in itself. Tom Moore's popularity certainly will be enhanced by his work in the film; his followers are going to think much more of him after they have seen him work as seriously as he does in this one, and you need not be afraid that the ordinary movie audience won't be satisfied, for there has been some "movie" jazz thrown in for good measure.

And of course don't fail to let your folks know that the picture is a visualization of Basil King's Saturday Evening Post story. The story appeared at a fairly recent date, and at the time attracted considerable comment.

Short Stuff

The qualities of refinement and quiet humor, based on characterization and natural situations, that made the Mr. and Mrs. Sidney Drew comedies famous, are not lost in the new Paramount-Drew comedy "Bunkered," in which Mrs. Drew is supported by Donald McBride in the role of her bachelor brother. In matters of production this picture is very fine indeed and, with a certain type of audience, the humor will register.

"Bunkered" is just the thing for a suburban community familiar with country club life and with the spirit that dominates a crowd of real golfers. The very nature of the story takes it beyond the reach of fans who don't know a driver from a brassee. They won't get the viewpoint of the man who faces domestic tragedy because his pretty little wife breaks up a foursome of long standing, and the mild comedy that runs through the film will pass over their heads.

Donald McBride doesn't heed the warning of his sister, Mrs. Drew, that the girl he falls in love with is utterly "golfless" and therefore incompatible. His disillusionment starts on their honeymoon when the pretty little bride insists upon learning the game. Donald goes through weeks of misery before his wife realizes what is happening, tucks her bag of clubs away in the closet and permits her husband to play the game unhampered. It is to be hoped that in coming pictures, Mrs. Drew will have more opportunities than are offered in this story which centers around the brother and his wife.

* * *

Comedy of a very different character is offered by Jack and Harry Cohen in the first of a series of pictures based on McGill's "Hall Room Boys" cartoons which are known to practically all newspaper readers who follow comedy cartoon series. Percy and Ferdie make their screen debut in a two-reel film called "How They Do It on $8.00 Per."

Most of the humor in this picture is rather obvious and elemental and there is little in the way of a connected story, but a number of the incidents may be expected to get laughs. The first part of the picture shows the resourcefulness of the Hall Room Boys in preparing meals in their room and otherwise managing to make $8.00 a week income meet living expenses. The liveliest moments in the comedy come toward the close when Percy and Ferdie, locked in a department store, occupy beds placed in the show window. The following morning they awake to find that the blinds have been raised and a curious crowd has gathered around the window.

* * *

One of the most recent of the Outing-Chester films is entitled "They Grow Everywhere." It is a delightful subject with lots of human appeal, especially in the study of Japanese children. This picture will prove a genuine attraction on any program.

* * *

"The Town of Up and Down," a trip through the Ozark Mountains, and "Sweetness," showing the process of sugar cultivation in southern plantations, are two new Ford Educational Weekly films distributed by Goldwyn. Both of them will interest an audience that likes to have photoplay entertainment varied by subjects of an instructive character.

* * *

Educational promises some unique short subjects in the single reels now being photographed in Turkey by the Bureau of Pictures of the American Red Cross. Some of the stuff already filmed has reached New York, and will be released shortly.

* * *

"The Leopard Hunt" is a very interesting reel. It is released by Universal and was photographed by Major Wallace. In the picture have been filmed many scenes showing how leopards are captured for exhibition purposes. Needless to say, such a job entails many thrills, all of which are seen in the reel. Major Wallace is shown capturing and subduing a leopard in the animal's native haunts. First a noose is slipped over the neck of the leopard. Then, after the leopard has dragged the major through much of the jungle, the man outwits the beast with his rope tricks, and soon Mr. Leopard is tied up in fine shape, ready for the crate that will carry him to the circus menagerie.

* * *

A Happy Hooligan cartoon put out by Educational which keeps up to the laugh standard is "The Trans-Atlantic Flight." In this one Happy finally wins the hand of the Princess Paprika, despite the machinations of the dastardly villain. A few new stunts are pulled, and the animation is up to snuff.

* * *

Billy Parsons is hitting a high average in his two-reel Capitol Comedies, the latest passing under the catchy title of "Chasing Rain-Beaux," a story based on a marital misunderstanding that leads to all sorts of complications before the mix-up is finally straightened out. There is plenty of movement in these two reels and enough plot to tie the incidents together in a plausible way. Billy Parsons is personally responsible for many of the laughs, but considerable credit is also due an able supporting company that includes Mary McIvor. Harry Pollard directed.

Fox
Sunshine
Comedies
The fun that big
Theatres fight for
FOX ENTERTAINMENTS

Paramount-Drew Comedies

MRS. SIDNEY DREW is the originator of screen comedies based on the good clean fun that is to be found by those with a true sense of humor, in the foibles and pleasantries of everyday domestic life.

Her brains, her acting, her personality, her directing, her charm have made the Paramount-Drew Comedies the success they have come to be.

This same combination of talents is evidenced in the first Mrs. Sidney Drew Comedy, "Bunkered."

Exhibitors should provide this treat for their patrons.

By Emma Morrison Whitman

Produced by V. B. K. Film Corporation

Under personal supervision of Mrs. Sidney Drew

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Gen. Mgr. CECIL B. DE MILLE, Director General
NEW YORK

Famous Players

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX. No. 33 Sunday, August 3, 1919 Price 25 cents

Thomas H. Ince *presents*

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"in The Market of Souls"

A Paramount-Artcraft Picture

THE luxury of the setting, the heart-interest of the story, the wonder of the acting, the artistic direction, the splendor of the gowns and scenes—make this one of the finest photoplays ever produced by Thomas H. Ince.

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

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has the priceless gifts of Youth, Beauty, Talent. Can't you just visualize this lovely girl in such a part, for instance, as a little slavey in a Pennsylvania Dutch settlement, later blossoming into glorious young womanhood?

Such a role will introduce her as a star to your patrons in Mrs. Fiske's wonderful stage success.

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Director - - - John S. Robertson

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street, New York

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. IX. No. 33 Sunday, August 3, 1919 Price 25c

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News of the Week in Headlines

Monday

Allens start first two houses of American theater chain.

Methodists want 6,000 machines to show pictures in schools.

Judge Mack rules out Robertson Cole's charge that Exhibitor's Mutual is insolvent.

Tuesday

Moss closes five houses preparatory to reopening under Famous Players auspices.

Vivian Martin completes Famous Players contract. Future not decided.

Mutual wins out against Robertson Cole in litigation over alleged breach of contract.

N. A. M. P. I. to nominate directors prior to convention.

Wednesday

Harry Raver to reissue "Cabiria." May be seen on Broadway.

Shuberts and Woods affiliate with Goldwyn. Capital increased from two to twenty million.

Western exhibitors join fight to repeal daylight saving bill.

Thursday

Adolph Zukor becomes member of Board of Directors of Stanley Co., Philadelphia.

Distributors may form corporation to handle own film delivery.

Goldwyn secures 2,000 plays through Shubert deal.

Friday

Allens' general manager here. Buys four films.

Plans for N. A. M. P. I. Convention at Rochester.

Wallace Reid signs with Famous Players for five years.

Goldwyn signs Roi Cooper Megrue and Nina Wilcox to do original stories.

Chicago theaters closed on account of race riots.

Robert W. Priest forms Independent Prod., Inc. with million capital.

Saturday

New Shea House for Buffalo.

Riesenfeld to open school of opera to aid presentation of Rialto-Rivoli program's.

National Association members plan Rochester trip.

Theda Bara through with Fox. To produce independently.

Joe Schenck to sell out vaudeville interests and devote entire time to Norma and Constance Talmadge productions.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

HOW TO MAKE MONEY

No. 248---Straight from the Shoulder Talk, By Carl Laemmle, President, Universal Film Manufacturing Company.

EVER since I have been in the picture business it has been my custom, as thousands of you know, to tell the "inside" news and facts of the business to exhibitors. Having better facilities for viewing the whole industry than the average man in the business, I considered it a wise policy to make public use of that advantage and keep you posted, to the best of my ability.

This is exactly the opposite of the policy pursued by most corporations. Most of them sit in dignified silence, wrap themselves in fake mystery and in the end lose touch with their customers.

At any rate it has been a good policy. It has kept the exhibitors advised (IN ADVANCE) as to important changes in the industry and it has enabled a great many of them to pile up goodly profits where they might have taken nasty losses.

Week after week, from 'way back in the days when I told you we would lick the Film trust --- and then did lick it---I have tried to show you how to keep control of the business and make profits. On innumerable occasions I have publicly given you advice that was good for you when it seemed bad for me.

Standing on that long record without a single regret, I now tell you once more that the only way for you to INSURE yourself of getting the MAXIMUM PROFITS out of your business this coming Fall is to avoid signing contracts but stand pat and wait for the big productions that are sure to be on the market plentifully and, in fact, are already beginning to come out.

If you do this one thing, you will make and save a tremendous percentage of unnecessary expense and you will add a glorious percentage to your profits. Combined, you exhibitors will save and make millions of dollars that you would otherwise overlook.

Never mind whether this is good advice as far as it affects other producers or myself. The fact remains that it is the best advice on earth for you. AND THAT'S WHY I PUBLISH IT.

Burlesque of Western Movie Mellers Scores Fairly Well

Dorothy Gish in

"Nugget Nell"

New Art Film Corp.—Paramount

DIRECTOR ..... **Elmer Clifton**
AUTHOR ..... **John R. Fornish**
SCENARIO BY ..... **Not credited**
CAMERAMAN ..... **John Leezer**
AS A WHOLE..... **Bright and breezy travesty on the "Wild" and "Movie" West; had lots of humor, but also considerable draggy footage.**
STORY..... **Kidded the average Western meller to a fare-ye-well, but was too thin to stand five reels.**
DIRECTION..... **Got things over in good order generally; but permitted the star just a bit too much footage.**
PHOTOGRAPHY..... **Fine all the way through**
LIGHTINGS..... **Good average stuff; no special effects.**
CAMERA WORK ..... **Of a high order**
STAR..... **Virtually the whole show; again proved herself a talented comedienne.**
SUPPORT..... **Fitted nicely in their parts; included David Butler, Raymond Cannon, Regina Sarle, Emily Chichester and others.**
EXTERIORS..... **Some very pretty shots in pine country; appealing all the time; outdoor scenes predominate.**
INTERIORS ..... **The usual thing in cabin sets**
DETAIL.... **Many minor matters handled judiciously and with good comedy effect.**
CHARACTER OF STORY..... **Wholesome burlesque**
LENGTH OF PRODUCTION..... **4,600 feet**

DOROTHY GISH was virtually the whole show in "Nugget Nell." As a whole, the film was a bright and laughable travesty on the wild and woolly western mellers of a very familiar type. The picture held up at a quite high comedy pitch in the early reels, but sagged quite badly in the middle. However, a bit later on it pepped up again, and then kept right on "pepping" to the final close-up. The dragginess in the middle footage was due largely to lack of story material. As far as that end of it goes the whole story screened in "Nugget Nell" could have been told fully in two reels. And without sufficient tools with which to work the star was just a bit hard pressed in the picture's slower moments. This footage was plainly padded—padded intelligently at times, but nevertheless padded.

By and large, though, the picture is a fair one and should make its viewers laugh and enjoy themselves —especially if they are the sort that don't take even serious Western mellers too seriously.

Dorothy Gish again proved herself a talented comedienne. It was her ability to score comedy points and her realization of her own ability in this line that got the picture over in good style. She knew just where to draw the line between seriousness and burlesque, with the result that time and time again she put a situation over with a bang. She was particularly bright in scoring in little things—the sort of things that made her efforts in the comedy line bring laughs merely because of her manner of doing them, and not always because of any inherent humor in the things themselves.

There was a wealth of action in the picture's closing reels; hard-ridin', gun-shooting, willuny 'n everythin' —and all done in a kidding style that made it all the better. The titles in no little part aided the picture's laugh-provoking abilities. They were good, indeed, and held just about the right amount of gentle satire on the stuff they are continually pulling in Western movie mellers. A fair sample of the sort of stuff done in the titles is the following, which came when a postman brought the shero a letter. She examined it closely and said: "A letter? What do you do with it?" The postman answered: "Out here folks generally reads them, gal." Then again, near the end, the shero said to the city feller: "Us Western women pertects our men." This sort of stuff fits the burlesque action nicely.

Dorothy had the part of the shero, and the part was the leading figure in a wealth of laughable incident. She was a two-gun woman that wielded a wicked Colt, but had a "heart as big as all outdoors." Then there was the big-hearted sheriff, in love with our Nell, the city chap, whose fatal beauty won her heart, the che-e-ild (who was twice as big as Nell), the bad men, etc. Of course, the film had aa stage hold-up, but our shero frustrated their efforts to kidnap the City Chap. Then there was a pitched battle—burning cabin and all. Our shero just ate bullets, smoke and fire. All the way through that sort of stuff was pulled, and cannot fail to get a response.

Ought to Furnish Amusement to Most Folks

Box Office Analysis for the Exhibitor

Here's a picture that ought to furnish enjoyment to almost any audience. Of course, it is not a great big picture, or anything like that, but it is a pretty darned good comedy. Therefore it ought to go well in almost any sort of a house. But particularly should it get the laughs before the better-class audiences—the sort of folks who don't take some of the Wild and woolly Western mellers too seriously even when they are presented that way. This offering kids that sort of picture all the way through, and does it very well.

Dorothy Gish is sure to be much liked in this one. She is virtually the whole show, and folks undoubtedly will be wildly with her in her latest role. She has quite a bunch of followers, and this offering is going to add to them.

In advertising this one be sure to let your folks know it is a comedy. The title may suggest to the minds of many that the picture is a serious Western meller, so, for that reason, as well as for the reason that comedy is always acceptable entertainment, it's up to you to make that point emphatic. Also, if you use a lobby display, select stills plainly showing that Dorothy is burlesqueing a Western shero.

If you want to go strong on the star's name you can refer to her success under the David W. Griffith banner. Many folks who saw some of his bigger productions remember Dorothy's work.

Also her latter pictures have been pretty good. Use catchlines something like: "Nuggett Nell is to be seen in a gold mine of laughs—the picture carrying Nell's name as a title, which will appear at the Blank Theater."

You might use an advertising display using lines like the following, one underneath the other, in a box: "Who loved the big-hearted sheriff?—Nugget Nell." "Who rescued the che-e-ild?—Nugget Nell." "Who saved the City Chap?—Nugget Nell." Any number of these lines suggest themselves.

Short Stuff

Animated cartoon comedies are coming more and more to the fore. In the stuff put out in recent weeks there seems to be a tendency to get just a bit more plot into them, and in many of these short subjects the makers have been burlesqueing old "movie" stuff in an exaggerated style that makes quite a hit. Many exhibitors have found that when a cartoon is presented properly the laughs are sure to come—even if the cartoon isn't so much in itself.

In some of New York's biggest houses these cartoon subjects often get more laughs proportionate to their length than comedies of a different type. This is particularly true in the Broadway houses—and mostly because of the work done by the orchestra. But even with an organ and a few "effects" just as good results can be obtained.

If you don't overwork it the old "groan" stuff, pulled in synchronism with the action of the cartoon, helps mightily. And then they use all sorts of other traps like the buzzing of mosquitoes, the willunous laughter of the willun, chicken squawks and all that sort of thing. This helps very much, as has been found by comparing this manner of running the cartoon with the usual stunt of "just running it."

Of course, this matter of "traps" must not be carried too far or the whole effect will be lost. In a smaller sense it's getting back to the old days when we used to have "effects" for everything. But the success of presenting a cartoon with a screechy groan or something like that once in a while depends almost entirely on not overworking it.

* * *

Harold Lloyd's latest comedy, released by Pathe, is "Chop Suey & Co." The reel is by no means so good as some of this comedian's recent releases, and contains only a fair amount of humor of the broad, slapstick sort. Of course, the comedian himself registers a few laughs by his own antics, but the offering is not up to his standard. This time he was seen as a fly cop who was transferred to Chinatown. There he met up with several noodle-slinging adventures and also butted into some Oriental "mystery" in a chop suey joint. Bebe Daniels, Harry Pollard and the usual Lloyd company appeared in the film.

* * *

"Shades of Shakespeare" is a very good comedy and has all the rights to designation as a Christie "Special." The two reels of the offering contained many laughable situations and, all in all, the number is one worthy of presentation even in the best houses. In the film there was screened much really laughable stuff—laughable because of its intrinsic funniness rather than because of its "jazzed" thrills or wild action.

Alice Lake, a very pretty and talented youngster, was the leading figure. She headed a group of amateur thespians, and wrote a war play. The way that play was staged was good. When the German soldier supers walked out on the show just at the wrong time, they got the local fire department to help, but the "boys" couldn't stand the sound of the gong. As a whole, the film is really a comedy, and contains much good laugh-getting stuff.

* * *

A "Mutt and Jeff" cartoon comedy that holds up to the laugh mark is "A Tropical Essgpedition." Jeff is as usual the goat, and there is much "funny business" pulled with an ostrich, ostrich eggs and the like. The film is a good little proposition in the cartoon line.

* * *

"Put Your Cares on Ice," a one-reeler full of "snow stuff," is offered by Outing-Chester. The film brings the spectator away from the heat of the theater to the snow-bound Adirondacks, and there brings one through all sorts of Winter sports with the guests at a big club. Skating, skiing, tobogganing and other winter sports are seen. There are a few interesting shots of ski-jumping and bob-sled jumping. The titles are in Katharine Hilliker's usual breezy style. This is good summer stuff.

* * *

"A Howling Success" is the latest of the "Hall Room Boys" comedies. There are a number of laughs in the film, but it is by no means a world-beater as a comedy. It is thoroughly clean, however, and ought to go over fairly well in the better-class houses. Percy and Ferdie this time get mixed up with a dog show, and later were invited to a swell home. There is a big dog in the film who does some good stuff. These comedies are a picturization of the newspaper cartoon series by MacGill. The films are not cartoons, but "regular" pictures.

* * *

The latest release from Educational of the Silk Hat Harry Series is "His Briny Romance." This animated cartoon showed Harry and the Judge chasing chickens along the beach at Atlantic City. Some amusing incidents were pulled, and the release is acceptable from any angle considered.

Human Note Struck in Appealing Picture

Mary MacLaren in

"THE PETAL ON THE CURRENT"

Universal

DIRECTOR .....Tod Browning
AUTHOR ..... Fannie Hurst
SCENARIO BY .....Waldemar Young
CAMERAMAN .....William Fildew
AS A WHOLE.....Very good picture with large amount of pathos; struck many human chords and had wide scope of appeal.
STORY.....Adapted from the story that appeared in the Cosmopolitan Magazine—just a bit of life in New York.
DIRECTION.....Brought to the screen all of the story's interest; quite good treatment of theme; handled players very well.
PHOTOGRAPHY.....Most of it very good
LIGHTINGS.....Up to present-day standards
CAMERA WORK.....Some excellent soft-focus close-ups.
STAR.....Appealingly emotional without over-acting; gave a sterling performance in an exacting role.
SUPPORT.....An able company; included Robert Anderson, Gertrude Claire, Fritzie Ridgway, Beatrice Burnham, David Butler and others.
EXTERIORS.....Not so very many; all O. K.
INTERIORS....Always in keeping with atmospheric demands.
DETAIL.....Most of the time showed attention and care; just one or two very slight slips.
CHARACTER OF STORY.....Sincerely pathetic story of a girl falsely accused.
LENGTH OF PRODUCTION.....About 5,500 feet

A PICTURE that struck many human chords was "The Petal on the Current." In it was filmed just a bit of life in New York—just the story of one little shop girl who was merely one of the Five Million; but so deeply simple were the elements brought to the screen as to make of the offering a picture worth while. And in no little part was the picture's strength due to the splendid work of Mary MacLaren. She made real and pathetically touching the character of the bashful girl who, through a natural and wholesome effort to extract just a drop of happiness from an existence that had been drearily drab, was falsely accused and branded an outcast.

Armed with a story that had in it a large amount of pathos and truth, the star, director and supporting company saw to it that the characters became human, living beings; men and women showing traits of weakness and of strength; men and women doing things that were the natural aand logical effect of cause.

The film had a wide scope of appeal, inasmuch as it touched on that which is uppermost in all of us—the pursuit of happiness. Few there are who can withhold sympathy from one struggling for one's natural right, and when that struggle is beset by obstacles raised through no fault of one's own, the degree of sympathy is heightened. Such a basic theme had "The Petal on the Current."

The story derived its virtue from its sincere and human treatment of elemental emotions—the shop girl's devotion to her mother; the mother's desire for her daughter to taste of the sweetness of life; the girl's modesty and bashfulness and temperamental inability to be exactly like other girls and enter into the spirit of other young folks' good times—these and many more. And then on the man's side; his shrinking personality; his experiences that led him to believe all women shallow and unworthy; his difference from most young men of the city. All of these elemental and true-to-life emotions and characteristics were convincingly brought to bear on the working out of a plot interesting in itself, and enhanced because of its skillful presentation.

A skeletonized synopsis of the story can give only an indication of its worth. Mary MacLaren was the girl. She was persuaded to attend a party where the young folks of the neighborhood gathered for some fun. At the party Mary, after persuasion and in an honest effort to please the bunch, drank a glass of beer. It went to her head and she sought the air of the street. Unused to alcohol, the one beer made her intoxicated. She was picked up by a detective and rushed to the woman's court. Still intoxicated, she was convicted of soliciting and sentenced to ten days. Meanwhile her mother died of shock. Mary was ostracized and, at the end of her rope, sought the park. On a bench there she met a man who finally proved to be the man who at first had been too bashful to meet her, and who had been led to believe that "all women are alike."

The ending is rather sudden and just a bit crudely done. After Mary recognizes the man he takes her to the Salvation Army. The next scene shows Mary the mother of a baby, which scene is preceded by a title stating that now she has found happiness.

Worth a Play Almost Anywhere.

Go After the Women Especially

Box Office Analysis for the Exhibitor

Here's a human picture that should suit almost any crowd. You can rest assured that it's going to be especially liked by women, and in those houses whose audiences are composed largely of working girls they're going to have the "grandest little weep ever" over the picture. They're going to "eat it up" and ask for more in that kind of a house, and if you're catering to those sort of folks you can go to this just as strongly as you like.

Many women get a whole lot of enjoyment out of pathetic stuff, and this one sure gives them that. But don't get the idea that the offering is wishy-washy or gushy. It is not, and is not limited in its appeal to the gentler sex. Any human who is capable of having sympathy at all will have a large order to give "The Petal on the Current."

The picture is good enough, in its own way, to warrant your doing some extra advertising. There are many advertising angles to it. Of course, it's up to you to let your folks know that the picture is the screen version of Fannie Hurst's story which appeared in the Cosmopolitan Magazine. It is a very safe bet that the story was widely read, and Fannie Hurst's is a name that means something to magazine readers.

Mary Maclaren has been steadily increasing in popularity and now has quite a following. If your folks liked her in "The Weaker Vessel" and one or two other previous releases they're going to like her a whole lot more after they see her in her latest.

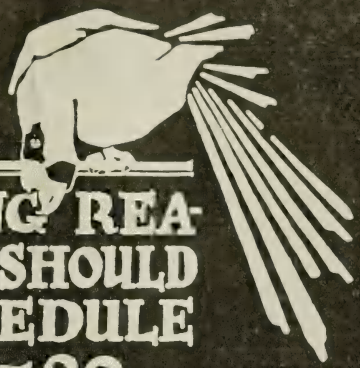
The picture is one that will get word of mouth advertising. It is the sort of a film that will be recommended to their friends by many who see it. In any event it's worth a play.

Fewer & Better Pictures!!

36

MAXWELL KARGER *Director General.*

METRO



BIG COMPELLING REASONS WHY YOU SHOULD KEEP YOUR SCHEDULE OPEN FOR 1919-20

Fair and Warmer
Lombardi, Ltd.
Please Get Married
The Willow Tree
Shore Acres
The Temple of Dawn
Yosemite
The Right of Way
La Maison de Dances
The Native Born
The Heart of a Child
Wholly Innocence
The Brat
L'Homme Riche
The Yellow Dove
Along Came Ruth
Tess of the D'Urbervilles
The Walk Offs
Someone in the House
The Hermit Doctor of Gaya

-And Sixteen Other Great Box-Office Attractions with One Hundred Per-Cent Advertising Values.

BEGINNING SEPTEMBER 1st

METRO

Real Showmen - and Why

Ask any film man of experience to name you the first dozen showmen of this country who belong way up top and any and all of them will include, "Thomas of Omaha" among the very first.

So this is all about H. M. Thomas—"Thomas of Omaha," "Do-You-Believe-In-Me-Thomas" who has made the Rialto—one of the Blank houses—one of the real paying picture properties in the West.

Thomas has been a "showman" for 13 years. Back in 1906 when he was secretary to a railroad official in St. Louis he decided to quit that prosaic sort of existence and get into something exciting. So he took all his savings and invested in a picture house which he called "Aladdin-House Cozy." You know what sort of houses were in existence 13 years ago, and what sort of productions were obtainable. But even in those days he showed his originality. He hung bird cages about the house, and the canaries twittered and sang—after they became acclimated and he always had fresh flowers about the lobby, to give the "homey" effect he was after. This was in striking contrast to the old "bally-hoo" methods then in vogue, and the venture paid. So well indeed, that his next venture was a 1,500 seat house in Springfield, Mo., where he put on vaudeville and pictures. He later handled the Landers, a legitimate house, and a summer park in the same town. Four years later he was booking vaudeville for Southern states out of Chicago, and two years later went to the Kansas City Feature Film Co. as publicity man The following year he became manager of the Benton, Kansas City, and the next year he managed the Alamo at San Antonio. In 1915 Blank put him in as manager for the old American in Omaha, one of the prize lemons of the city. Thomas renamed it the Strand, and made it a success from the very opening. Last year Blank put him in charge of the Rialto, seating 2,500, the largest house in that section of the country.

Thomas has always been a big believer in lots of publicity, newspaper and otherwise, and believes part of his success can be traced to this. He is also a big believer in pulling original advertising stunts that will attract attention such as one that gave him the title of "Do-You-Believe-In-Me-Thomas." He first started this campaign with just small teaser ads reading "Do-You-Believe-In-Me-Thomas," and kept making the ads larger every day. Then he went on the billboard with the same wording, and also with slides in his theater, and mailed out thousands of post cards just bearing this simple inscription.

Then after about a month's campaign of this sort, when curiosity was aroused to the highest

Some Showmanship Ideas

When Thomas visited the East recently he offered these queries:

"Why doesn't every Broadway house have aisle lights?

"Why are patrons allowed to wander aimlessly about without usher guidance?

"Why doesn't the management keep daylight shadows of patrons entering from reflecting on the bottom of the balcony?

"Why doesn't someone give a night comedy show with 'jazz' music to catch the after theater crowd?

"Why is it that western showmen put on a production with greater effect?

"Why doesn't someone have an original idea occasionally about stage settings?

"Why doesn't someone do some striking publicity advertising for big features? Or isn't it necessary?

"I know 50 western managers who can put on a show better than the way they are doing it on Broadway.

"Why doesn't some Broadway house give an organ recital every Sunday morning?"

pitch he came forth with this ad in just the same manner as he had carried on previous campaigns.

"DO-YOU-BELIEVE-IN-ME? SO AN SO FEATURE IS THE BEST WE HAVE SHOWN THIS SEASON AT THE STRAND."

From that day on he had the title of "Do-You-Believe-In-Me-Thomas."

"I believe that the experience gathered in various lines of theatricals," said Thomas, "are of value to me as a picture theater manager, as it enables me to look at all matters pertaining to motion picture presentation and advertising from the various angles of the game.

"I always try to pull new and original stunts, if possible to do so, for in this way I believe can attract more attention to the theater than by simply using straight matter of fact publicity.

"I believe in taking an active part in the activities of my city, as in that way I keep my theater on the proper basis with the leading citizens of the town.

"And above all else I'm a sticker for clean pictures and entertainment."

First National Releases for September

September 1st

The Mary Pickford Company presents

Mary Pickford in "The Hoodlum"

Her Second Quarter of a Million Dollar Production
from her own Studios

From Julie M. Lippmann's Story "BURKSES AMY" Directed by S. A. FRANKLIN

September 8th

Constance Talmadge in "A Temperamental Wife"

A John Emerson-Anita Loos Production

Directed by Capt. DAVID KIRKLAND

September 15th

Anita Stewart in "Her Kingdom of Dreams"

From Louise Provost's Powerful Novel in "People's Home Journal"

Including the Greatest All-Star Cast in the History of Pictures

Directed by Marshall Neilan

Just Released

Jack Pickford in "Burglar by Proxy"

One of the best and fastest comedy dramas we have seen

Written and Directed by Jack Dillon

All Money-makers!

Psychological Study is Rather Unpleasant and Unsympathetic

"Where Bonds Are Loosed"

Waldorf Photoplay Prod.—State Rights

DIRECTOR.....David G. Fisher
AUTHOR.....E. L. Grant Watson
SCENARIO BY.....David G. Fisher
CAMERAMAN.....Stanley G. Mason
AS A WHOLE.....Rather unpleasant psychological subject with no really fine characterizations; sensational elements played up; had little sympathetic appeal.
STORY.....Adapted from the novel of the same title; a study of primitive instincts, emotions and impulses.
DIRECTION.....Handled material with only fair amount of skill; lacking in the really finer points of dramatic technique.
PHOTOGRAPHY.....Clear and sharp for the most part.
LIGHTINGS.....Nothing very special
CAMERA WORK.....Straight stuff
PLAYERS.....Showed little subtlety or fine shadings in portraying characters; David G. Fisher had leading role; Dixie Lee and Arthur Behrens other principals.
EXTERIORS.....Some very fine stuff with palm trees, beach and ocean; all of the tropical island shots picturesque.
INTERIORS.....Ordinary studio sets; not very many.
DETAIL.....Most of the time O. K.; but in hurricane scenes the palm trees in foreground bent to the blast, while those in the background never moved an inch.
CHARACTER OF STORY.....Showed reactions in natures of two men and a woman when away from civilization; nothing very elevating about it.
LENGTH OF PRODUCTION.....About 6,000 feet

"WHERE Bonds Are Loosed" was very limited in its appeal because of the very nature of the story. The picture was made from a novel and was almost a purely psychological study of the underlying characters of two men and a woman as brought to light when the three were freed from the conventional restrictions of civilization.

In the first place, not one of the three persons most intimately concerned showed traits deserving of real sympathy, nor was their plight really of much concern on the part of the viewer. The film lacked love interest of an appealing sort. There was a love interest for a time, but it was an illicit love affair, and never rang true. That factor and others immediately placed the entire burden of successfully holding the interest on the forcefulness of the characterizations and on the action of the plot. And these elements, as presented in the picture, were not strong enough in themselves to hold the interest at proper pitch. The characterizations received only surface treatment at the hands of the players, and the plot was worked mostly for its sensational ends.

The picture began with a long foreword that certainly will not be grasped by the average picture audience. It is too "deep stuff" to be fully understood by the merely cursory reading allowed through reading the title on the screen. In it was explained all about how folks act and why when the bonds of civilization are loosed.

The author took for the locoale of his story two small tropical islands on which the British Government had established hospitals for the natives—one for females and the other for males. David G. Fisher was the young doctor who took the post at the isolated hospital because of the opportunities it gave him for research work. On the other island was Arthur Behrens, a man of brute force whose isolation accentuated his brutality. Then there came to Fisher's hospital Dixie Lee, a nurse. Fisher at first disregarded her presence and was lost in his work. But the physical exertion resulting when a hurricane struck the islands made Fisher weak enough to fall into Dixie's arms, and succumb to her maturity.

Then, little by little, Fisher became angered because his attentions to Dixie interfered with his work. He became a bit tired of Dixie, which was evident even when he warned Behrens not to concern himself over Dixie's affairs. Behrens wanted the woman.

Matters reached the point where Fisher and Dixie again visited Behrens' island. Behrens was drunk with spirits and the thought of having a white woman for company. Through fairly suspenseful sequences the plot reached the point where both men stalked each other through much footage, both intent on killing. The climax to this was a fight during which Fisher was stabbed. It was not just clear whether he was killed or not. However, Behrens went to Dixie and told her he killed Fisher. Dixie said she always hated Fisher. She accepted Behrens' love and his offer of marriage.

Established 1910

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Industrial — Photoplaylets — Educational
MULTIPLE-SET STUDIO FOR RENT

Rothacker

1339-51 Diversey Pky. CHICAGO

Is Quite "Deep Stuff" for the Average Picture Audience

Box Office Analysis for the Exhibitor

"Where Bonds Are Loosed"

Waldorf Photoplay Prod.—State Rights

You might get by with this as an ordinary program offering, but it certainly is not one to go crazy over. It's just a picture and, while the story undoubtedly does contain much knowledge of the psychological reactions on the characters of the people concerned, it is too "deep stuff" to be grasped by the average picture audience. All they want is to be entertained. The picture does that only through its surface appeal.

And the story is not a pleasant one. It leaves a bad taste. It is limited in its appeal to those folks who are willing to accept as entertainment presentation on the screen of happenings in the lives of three persons whose emotions and instincts under certain conditions are analyzed through what they do. On this score the offering is not so bad, although the characterizations could have been better.

The film has many picturesque scenes. There is considerable footage in which good tropical island scenery has been filmed, and there are a few sensational ends to the story that may be liked by the more easily pleased. The picture is one that taxes the intelligence for full appreciation and, as such, is not destined to please the majority of picturegoers.

Then there is the player angle to consider. With this one you can't get by on the strength of names. There are no names connected with the picture that are extraordinarily well known to picture patrons. You will have to work a bit to get by on this one, and your best stunt is to capitalize on the fact that it is a picturization of a novel that shows the reaction of the individual to the loosening of the bonds of civilization.

"The Pacific Coast is the Logical Place to Make Release Prints"

The Sanborn Laboratories, Inc.

is the logical place on the Coast to do your release print work. We control exclusive rights on the Handscheigh Color Process. Super excellency is the reason for our making release prints for Douglas Fairbanks, Authors Photoplay Co. (Anna Luther Releases), "Smiling Bill" Parsons Comedies and the sample print work of at least ninety per cent. of the big productions made on the West Coast.

SANBORN LABORATORIES :: Culver City, Los Angeles, Cal.

Wid's Daily Binders - $1.75

Invaluable for reference purposes.

Junky Film Dragged from Shelf Was Flatter Than 2.75

Emmy Wehlen in

"The Belle of the Season

B. A. Rolfe—Metro

DIRECTOR.....S. Rankin Drew
AUTHOR.....Ella Wheeler Wilcox
SCENARIO BY.....S. Rankin Drew
CAMERAMAN .....Not credited
AS A WHOLE.....Junk; a tiresome, confusing, uninteresting and unreal picture without an excuse.
STORY.....Adapted from a poem by Ella Wheeler Wilcox.
DIRECTION.....An example of what was what a few years ago; not up to present-day requirements.
PHOTOGRAPHY.....None of it very good; much of it very, very poor.
LIGHTINGS.....Of an obsolete standard
CAMERA WORK.....Just about as good as the photography.
STAR.....Had little to do but sit around; was not called on for any work; personally as pleasing as always.
SUPPORT.....S. Rankin Drew had leading male role; others were Walter Hitchcock, John Mackin and Louis Wolheim.
EXTERIORS.....Always the stuff handiest to the studio; didn't carry a' tall.
INTERIORS.....Overdressed and crowded with all sorts of bric-a-brac; mostly just corners of studio sets.
DETAIL.....Didn't figure much at any stage of the game.
CHARACTER OF STORY.....Wishy-washy stuff about settlement work, millions, etc.
LENGTH OF PRODUCTION.....About 5,000 feet

"THE Belle of the Season" was not one of the "fewer and better" pictures—it was emphatically one of the "more and worse." The film had all the earmarks of having slept peacefully on the shelf for some considerable time, only to be dusted off and dragged out at this late date and sluffed over on the long-suffering program. It was a relic of the days that have passed as far as motion picture production is concerned. The film was poorly produced and, by and large, was a bunch of junk without an excuse for existence. It was tiresome, slow, confusing, unreal, uninteresting—and about everything else uncomplimentary that could be said. Its one very slight virtue was the presence in some of the footage of Emmy Wehlen. And it's a safe conjecture that even the star herself was not proud of her part in this one.

And where they ever get off to use a main title like "The Belle of the Season" on a picture like this one is difficult to understand. The title has absolutely no bearing on the picture's subject matter—the leading character is not the belle of society or the belle of anything else. She is just the heiress to—oh, billions and billions, and never even for one scene mixed in society. It was just the other way 'round. She became interested in settlement work.

The story was slushy, wishy-washy bunk presented in a manner that made it almost funny instead of serious. It missed fire in every instance. And the production! Most of the interiors were one or two corners of very "fakey" studio sets, crammed just full of swell furniture and expensive bric-a-brac, with hardly room for folks to move around. The exteriors, too, were very poor. They looked as if the company had just gone out from the studio a block or so and chosen the first shot that looked as if it might get by. The photography also was very poor in spots—badly out of focus and incorrectly exposed.

The first two reels were exceptionally dry stuff that never got a rise. The planting of the characters was confusing, and Emmy didn't come on the screen until along about the end of the second reel. She was the "Billion Dollar Baby," who had inherited this great wealth from a relative. Her affairs were watched over by an executor. S. Rankin Drew was the hero who gave up his father's newspaper fortune to do settlement work among the poor. Emmy didn't know the real conditions among her tenants until she went through that part of town by accident. Then she disguised herself in poor clothes and went slumming. Boy, that "shad" stuff was funny—stuff was pulled like registering poverty by having the poor woman hold an empty milk bottle up in front of the camera. But this didn't last long. Emmy soon met up with Drew and they both worked in the settlement house. Of course, the Bully was on hand, too.

They staged a scrap in the settlement house that didn't get over. Anyhow, somebody hit our hero on the bean with a brick and sent him to the hospital, where Emmy visited him. This she did after she had become of age and granted the demands of the strikers in her factories. Hero was very much wroth when he learned who Emmy really was, and he just ran out of that hospital and grabbed a taxi, hoping to avoid shero because he had said mean things about her. Nevertheless, it was over, soon, and everything turned out all right.

Keep Your Foot on the Soft, Soft Pedal

Box Office Analysis for the Exhibitor.

The music cue on this one is any doleful funeral march. If it comes to you on a contract basis and you feel that you must run it you had better not be around the lobby when your regulars come out because they are liable to have very unkind things to say to you. The safest bet is to build up the rest of your program with the best short stuff you can find. For this is one of "them" things that make you feel grouchy over the whole world in general and programs in particular.

Of course, Emmy Wehlen has a number of followers; but it must be remembered that this is an old picture and that the star's followers long since have been led to expect better pictures for their favorite than this one. Her admirers are certainly going to be disappointed. Many of the close-ups of the star are badly out of focus and poorly lighted, and the star was not given a chance. Her part lacks sympathy in a large degree.

Your only bet in putting this one over, if you feel that you can't afford to shelve it, is playing up the name of Ella Wheeler Wilcox. Her name is known to almost everyone that can read, and if you want you can tell your folks that the picture was adapted from one of her poems. So virtually all that you have to advertise is two names—Ella Wheeler Wilcox and Emmy Wehlen. The story is very poor, considered from the motion picture angle, and you had better not promise your folks much.

The picture has virtually no appeal on any angle. It is doubtful if it would get by with even the cheaper audiences who are easily satisfied. There is but little love interest—certainly not enough to keep the film from slipping—and no other end on which to base a legitimate plea for attention.

Huge Capitalizations Do Not Mean Better Pictures — But Do Mean Higher Rentals

In the motion picture trade journals dated May 24, 1919, but issued two weeks earlier than that date, W. W. Hodkinson said to the industry at large:

As the number of pictures that the exhibitor supports no longer can be made to carry the weak ones, economic conditions will force a rearrangement of the plans of those who have been making film to support their producing and distributing machinery. This will mean *consolidations, realignments and affiliations*, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with a larger concern.

Of greater importance to YOU, the Exhibitor, will be the fact that all of these concerns will, *by the issuing of stocks or securities*, place values on the basis *of what they think they ought to have.*

And, as usual, they will call upon you *to bear the burden of carrying them.*

These huge capitalizations, that are made necessary to keep going the machinery of concerns that are unscientifically growing beyond the control of their masters, *do not add one single dollar to the value or the improved quality and power of the pictures they supply you.*

But they do add to the burdens that YOU, the Exhibitor, are commanded to carry. YOU, the Exhibitor, are definitely put under the load of carrying these huge, fictitious valuations that are based upon little that is tangible.

Other serious developments are in immediate prospect.

Again we ask: Have you read W. W. Hodkinson's booklet, "*The Next 12 Months in the Motion Picture Business*"? It is packed with a message of great importance to every exhibitor in the business. *Write for it now.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

When
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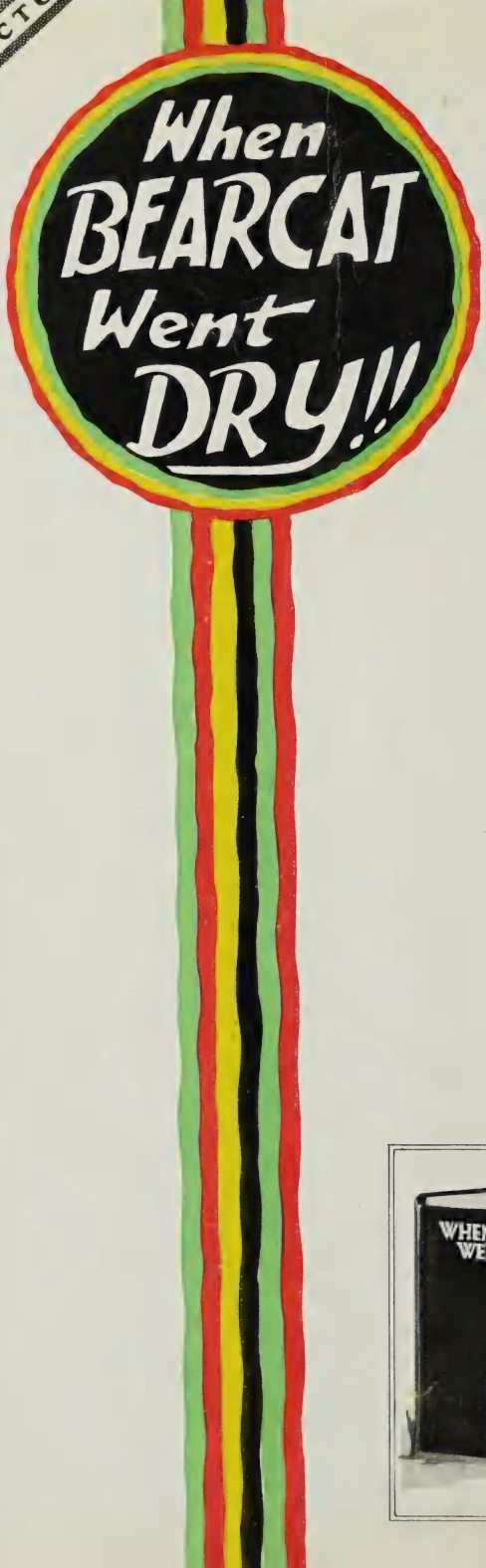
Went
DRY!!

ORLD-PICTU



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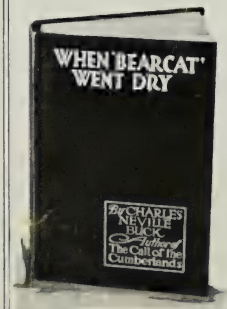

THIS BOOK was read by millions and every one of them will want to see and boost this picture

cture Is Ready for You Now

heard about it! The name struck you as *great;* ed if the picture would be as good as the name *It is!* It's a fight picture. It's full of romance. It's great in idea and treatment. It's an artistic ull of real acting.

th thrills. It's the kind of a picture that arouses t packs your house. ***Book it Quick!*** Don't let u to it. ***It's a Bearcat!!***

Tear off this card and mail it now!

WORLD PICTURES,
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I want to know about

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en Bearcat Went Dry"
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and "everything" up
Vorld Standard.

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WORLD PICTURES

130 West 46th Street

New York City

Star Beautiful in Picture that Is Quite Draggy at Times

Norma Talmadge in

"THE WAY OF A WOMAN"

Select

DIRECTOR.....Robert Z. Leonard
AUTHOR.....Eugene Walter
SCENARIO BY.....Not credited
CAMERAMAN.....David Abel
AS A WHOLE.....Disappointing for a Norma Talmadge picture; had some good moments but was quite draggy in spots.
STORY.....Adapted from the play "Nancy Lee"; lacked action necessary to keep things moving.
DIRECTION.....Put as much animation as possible into characters who had mainly "thinking" and "talking" roles.
PHOTOGRAPHY.....Had snap and good definition for the most part.
LIGHTINGS....Those on the star especially effective
CAMERA WORK.....Some excellent close-ups from good angles.
STAR.....Did her best with role that did not give her many dramatic opportunities.
SUPPORT.....Conway Tearle a pleasing leading man; Jobyna Howland had fair comedy bit; George LaGuerre, Stuart Holmes and others in cast.
EXTERIORS.....Very few; didn't figure much
INTERIORS.....First class; some artistic sets
DETAIL.....In keeping with a careful production standard for the greater part.
CHARACTER OF STORY.....Mostly a psychological study—a "story of pride and great mistakes."
LENGTH OF PRODUCTION.....4,900 feet

FOR a Norma Talmadge picture "The Way of a Woman" was rather disappointing. Although the film gave the star ample opportunity to wear many attractive gowns and to appear to beautiful advantage physically, the plot was not one that gave her any great chance to register dramatically or emotionally. According to a foreword the picture was a "story of pride and great mistakes." In a sense this was true, but most of the psychology of the plot, which was the plot's chief claim to interest, was gotten over through the medium of dialogue as screened via titles.

There were quite a number of long "thinking" sequences in which characters spoke their thoughts to each other. This, and the lack of plot action, caused considerable dragginess at times, despite the players' and director's efforts to animate the characters. True, this star is a talented actress who knows the force and value of little things, and she again proved it in the picture, but in this one her part was not big enough to permit of her spreading herself—at all times she had to stay within the limits of the character of Nancy Lee. This also held true of Conway Tearle—his role was limited also.

That idea of restriction was prevalent throughout most of the footage. Always one was expecting something really big to develop, but it never did. The consequence was a picture that ran along a very even course without ever causing more than a slight stir.

Many of the titles were quite trite, also. For instance, Norma's father tells her, when she decides to marry the wealthy Northener: "If you marry him you need never darken my door again." There are others of the same general tone.

An incident that got a snicker that was not intended was after Norma said to Tearle: "I'm going to a simple little place in the country where I can be all alone." A few scenes later the "simple little place" proved to be a pretentious summer house with a fountain, many rooms, and all that sort of thing. And that was after it had been carefully registered that Norma did not have very much money.

Norma was seen as the elder daughter of a prideful but none-too-wealthy Southern family—one of the F. F. Vs. The picture opened with a scene between her and her father in which Norma stated that she was going to marry the wealthy "Yankee" to give her mother and sister financial advantages. Her father's pride had previously prevented Norma's marriage to the man she loved—Conway Tearle. Norma soon found that she had made a mistake in marrying Stuart Holmes. At his death Norma was bequeathed mostly a lot of bad debts. George LeGuerre, Tearle's nephew, gave her money and then said he had to have it back, that he took it from a bank. At about this time Tearle returned from his travels and met Norma himself. He intimated that Norma was playing a game. To prove she was not Norma wanted to give Tearle all her furs, jewelry, etc. to cover LeGuerre's loan. He finally believed in her, and refused to take them.

The old love spark rekindled a bit, and when Norma's house was sold she paid her debt to Tearle. Then she went to the country, where Tearle was a visitor. Some of Norma's "Broadway" friends had reason to be a bit sore on her and one of them told Tearle that Norma was "working" him. Matters led him to believe his informer to be correct, and, in a huff, he left Norma.

Here the action shifted back to Norma's Virginia home, where Tearle came after a while and told her what a cad he had been.

Should Get by Because of Popularity of Star

Box Office Analysis for the Exhibitor

The mere presence of Norma Talmadge at your house should draw a considerable number of admissions. This star is quite a favorite, and of herself is quite a good box-office bet. And this time the star appears to beautiful physical advantage. Her admirers will be given a chance to feast their eyes on several very beautiful close-ups of her; and she wears some very attractive clothes. But on its story side the picture is a different proposition. For Norma Talmadge the story is not very heavy.

But there is no doubt that you can get by with the picture in good order on the strength of the two names there are to advertise. Along with the name of the star you can feature that of the author. Eugene Walter is one of the best known playwrights in the country. So it's up to you to take advantage of the pulling power of his name also, and tell your folks Norma Talmadge is to be seen in an adaptation of one of Eugene Walter's stage plays.

On its artistic side there is much to be said in favor of the production. The production standard was held high throughout, and there are some few comedy touches that will help. There are many really attractive indoor scenes, arranged with an eye to their beauty. This, in connection with a popular star like Norma, may get the picture over for you.

There is absolutely nothing offensive about the picture and, as far as that goes, the whole family can see it. But its appeal is directed chiefly at adults. Those of tender years would not understand or appreciate its psychological points. As has been said, it is a story of pride and big mistakes, and can be billed as such.

Syndicate Superfeatures, Inc.

SYNDICATE SUPERFEATURES, INC. is prepared to buy the world's rights, for cash, of superfeatures of any length, or to contract for distribution on a percentage basis through Affiliated Independent Exchanges.

Such films may run from one to ten reels in length but must have exceptional drawing power.

Directors and Artists who are producing independently of distributing organizations are invited to outline their plans and work.

Correspondence will be treated confidentially.

GEORGE KLEINE
63 East Adams St.
Chicago

Romantic Western Has Many Laughs and Stunts

Tom Mix in

"Rough Riding Romance"

Fox

DIRECTOR ..... Arthur Rosson
AUTHOR ..... Charles Kenyon
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... Fred LeRoy Granville
AS A WHOLE..... Romantic Western comedy in which Tom Mix did some hair-raising and funny stunts; good stuff.
STORY..... Virtually a modern fairy tale in which the hero rescued the Princess from the monsters; delightfully impossible fiction.
DIRECTION..... Kept the star in foreground and was strong on amusing bits and incident.
PHOTOGRAPHY..... Varies; most of it very good
LIGHTINGS..... Some good effects on night scenes
CAMERA WORK.... Especially good in scenes showing Tom in streets of San Francisco; also train stuff.
STAR..... His usual dare-devil self in a role that got him many laughs.
SUPPORT..... Fully up to requirements; Juanita Hansen the leading woman; Pat Chrisman, Spottiswoode Aiken and others did well.
EXTERIORS..... Some fair Western town scenes; generally all right.
INTERIORS..... Always fitting backgrounds for the action; one especially good set.
DETAIL..... Figured largely in scoring many incidental bits of humor.
CHARACTER OF STORY..... Harmless and wholesome fiction.
LENGTH OF PRODUCTION..... About 6,000 feet

TOM MIX scored another hit in "Rough Riding Romance," a Western comedy in which he pulled many hair-raising stunts with the aid of his horse, Tony, and in which he registered any number of laughs. The picture was a screened modern fairy tale that for the most part was delightfully impossible fiction, highly seasoned with romance, adventure and mystery.

The picture was, largely, merely a vehicle for the star—and amusingly so. Tom Mix in action is no mean attraction, and in this one he certainly was in action most of the time. Much footage was devoted to humorous incident that got over in very good order. This was particularly true of the first two reels.

In these reels Tom was seen as the dreamy proprietor of a non-paying ranch who became rich over night. Then he gave a party to the whole town. In these scenes during the party much humorous stuff was registered. For instance, the whole gang rode their horses into a saloon and both horses and men imbibed. Stuff like this was enhanced by close-up bits showing a horse with his foot on the brass rail and the like. During the celebration Tom came across a little boy friend who was strong on fairy tales and told Tom all about Princesses, Kings and Queens.

And sure enough, just as the little boy had said, there was a Princess in distress. Using his lariat, Tom saved the fair one from the unwelcome attentions of the bad man. Then when the girl and her party boarded the train that had been delayed Tom went out on the desert a ways. The girl threw a mysterious note to him from the train and Tom, riding his horse as if the world would end if he stopped, overtook the train, lassoed a ventilator, climbed on the rope from the horse to the top of the train and then went to the lady's aid.

From here on the stunts became numerous. Tom climbed out of the train window and rode the rods of the Limited to San Francisco. Tom's pal brought his horse to Frisco.

Much of the stuff in San Francisco was funny indeed. Tom, in his Western outfit, rides up Market street and to the St. Francis hotel. The only criticism with these scenes is that too many curious onlookers were on hand when the pictures were taken, and their presence spoiled the effect of some of the scenes just a trifle.

More laughs came when Tom started to array himself in a dress suit, and ludicrously laughable stuff was that showing Tom, in a dresss suit, calmly riding through the streets at night. Here the action became a bit faster. During sequences at the house in the suburbs in which the Princess was held a prisoner, Tom rode his horse up several flights of stairs, into the house, and stabled the animal in the bathroom. If those scenes don't get a laugh there's something wrong with the viewer, which also holds emphatically true of those sequences showing Tom swinging on a chandelier and later riding his horse up and down and around a swell staircase, chasing before him the two-score conspirators against the Princess' kingdom. This was good stuff indeed.

Anyhow, Tom rescued the Princess, but to get the King away from the bad men he had to down about forty rough necks. Then, despite his love for the Princess, Tom went back to his ranch—but later the Princess came there, too, and things ended happily.

All the way through, the film admitted it was a fairy tale—and made you like it.

Holds Up to Very Fair Entertainment Standard

Box Office Analysis for the Exhibitor

Tom Mix in action is no mean bet for the exhibitor, and he was very much in action in this one. His many followers are going to "just die" laughing with and at him in his latest, and even folks who are not partial to the star can get much entertainment out of the picture. Its delightfully impossible stuff that makes you laugh in spite of yourself.

The picture is thoroughly clean and wholesome, and there isn't a really willunous willun in it. Its only aim is to amuse and entertain, which it does with a very fair degree of success. The offering is one that should be especially acceptable to a crowd that has been fed up on wild Western melodramas. It is pretty strong program stuff, and holds up to a very fair entertainment standard throughout.

In advertising the picture you can go as far as you like in promising your crowd a picture full of laughs and stunts. Tom Mix pulls several other good stunts than those already mentioned, and you are perfectly safe in telling your folks that he is a dare-devil rider and general all-round pepful person.

The title has good box office possibilities, and to those regulars who know the sort of stuff the star has been doing of late, should appeal with force enough to make them anxious to come and see for themselves. All in all, the picture is a pretty safe play.

Triangle Presents

ELLEN TERRY

in

"Her Greatest Performance"

A triumphant climax to the career of the greatest living actress.

A tribute to her artistry, that she should select for screen presentation in the sweetness of her maturity a role portraying the greatest of God's gifts—a mother.

An exquisite production of the greatest of heart-interest themes.

Everybody everywhere knows Ellen Terry. Folks are eagerly awaiting her only screen presentation.

Could the Exhibitor have a more profitable offering than the star people are clamoring to see?

A guaranteed success.

TRIANGLE DISTRIBUTING CORPORATION
New York

Serious Treatment of Social Unrest is Fairly Forceful Film

Frank Keenan in

"THE WORLD AFLAME"

Pathe

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Frank Keenan
SCENARIO BY.. Frank Keenan and Jack Cunningham
CAMERAMAN ..... Charles Kaufman
AS A WHOLE..... Fairly forceful subject based on present-day social unrest; touches on causes of clash between Capital and Labor and offers solution.
STORY..... A piece of careful work; shows much study of politics and economic conditions; has just a trace of love-interest.
DIRECTION..... Showed grasp of subject; responsible for many telling sequences; handled players and mobs well.
PHOTOGRAPHY ..... Good
LIGHTINGS..... O. K.; no special effects striven for
CAMERA WORK.... Variety of angles chosen helped often.
STAR..... Thoroughly sincere and often compelling in a role that was exacting throughout.
SUPPORT..... Adequate all the way; included Kathleen Kerrigan, Clark Marshall, Janice Wilson, Bert Sprotte, Claire Du Brey and Joseph McManus.
EXTERIORS..... All of them proper and carried suitable atmosphere.
INTERIORS ..... Up to the mark
DETAIL..... Helped very much in scoring points; many good types chosen for minor parts.
CHARACTER OF STORY..... Timely political-economic argument sugar-coated with some human interest.
LENGTH OF PRODUCTION..... 5,660 feet

FRANK KEENAN endeavors to bring about "industrial democracy"—that Utopian condition so yearned for by both Capital and Labor—in "The World Aflame." There is no denying the picture's sincerity and its seriousness of purpose. It is a subject based on present-day social unrest, and is a studied and deep treatment of matters that today are occupying the great minds of the country. The film showed much care in its presentation of political and economic questions, and advocated social justice—mainly in the form of profit-sharing—as a means of wiping out the antipathy existing between Capital and Labor. Also the film propounded the argument that alien Reds were responsible for most of the strikes in the country, and that if American Labor really realized that most of the fomenters of discontent were actually professional anarchists there would be fewer strikes without real reason.

Many ends of the problem were touched in the film—some merely scraped and others uncovered, and all done with considerable skill. All of the arguments put forth are done by the example of the happenings in an American city supposedly typical; mainly through the screening of the story that takes a wealthy family for its base. Keenan is the head of the family, a wealthy manufacturer with high ideals. Through incidental bits that registered the disturbances in the man's daily routine, the point is gotten over that almost every class of labor has become ultra-independent and "high-and-mighty." Keenan senses the need of "service" on the part of everybody, and on that platform is elected mayor.

Reds from out of town sow their poison in the minds of workingmen, and soon the town is virtually tied up in a strike. But Keenan, with his iron determination and force of character, breaks the strike. Then he is instrumental in bringing the employes and employers together for the purpose of reaching a better understanding of each other and each other's needs.

Of course, the foregoing is a very skeletonized outline of the story—and, on the whole, it is not on its story value that the picture stands. The story forms merely the means of carrying the picture's message.

During the running of the film there are many really dramatic moments, and several times when matters reach quite an exciting pitch. This is especially true during those sequences showing the working of the band of Reds—how they barricaded the streets, how they fought the soldiers, how they tried their devilish best to overthrow the city's administration with violence and threats, and how the mayor won out by sheer force of character and courage. These and several strike scenes were very well done, which goes for the whole footage, for that matter. Many excellent "mob scenes" were obtained, and Director Warde is to be complimented on the manner in which he registered the swaying of sentiment among crowds several times.

Of course, a subject of this sort always is laden with subtitles. That holds true of this one, and the action very often is interspersed with intelligent arguments on the sides of both Capital and Labor. These titles are editorial in tone and, while they contain much sense, must be regarded as the opinions of Frank Keenan, who, by the way, is quite an authority. His argument is that Labor and Capital can come together only when cognizance is taken of the workers' self interest and of the employers' self interest—when the two meet on the common ground of profit-sharing and both realize the meaning of social justice.

Should Make Money For You if You Handle it Right

Box Office Analysis for the Exhibitor

"The World Aflame" will go either very big with your crowd or will not go at all. If yours is the kind of a crowd that insists on mushy movies crammed with sentimentality they will consider this dry and uninteresting despite its high spots. But if yours is a crowd that is willing to take something away to think about, here's one that will do that for them. It's a serious picture and is seriously presented, and does not rely on its sensational elements to get it over. While it is regrettable, it is nevertheless a fact that all too many folks do not concern themselves about questions so vital to themselves as some of those touched in the picture. To those folks the film will not hold any great appeal.

But it is a motion picture that is bound to start all sorts of arguments. It will be talked about, and written about, and argued about by labor men in general. You can be sure of newspaper comment on this one, and if your house is one drawing patronage from the "masses" by all means show them this one. No doubt many labor leaders will disagree with some of its argument, but such stuff is only going to crowd your house the more.

The only way to put the show over is to go to it strong. If you do go to it strong you can rest assured of patronage. The film has many advertising angles, and is timely in the extreme. But don't get too sensational in your advertising. Rather treat the picture seriously, in which manner you no doubt can get the backing of local labor organizations. With such backing you have no need to worry about admissions—you know how many folks are interested in that sort of stuff right now. The number includes virtually every newspaper reader.

Paramount-Drew Comedy Featuring

Mrs. Sidney DREW in "Bunkered"

Under personal supervision of
Mrs. Sidney Drew

The New York Tribune says:

"'Bunkered' is a charming little comedy which Mrs. Drew has filled with people who are exactly the kind of people you find in real life. Angie, the ingenue, is not too pretty and she is most convincing in the role. Thank goodness, Mrs. Drew is going to keep on writing and producing these comedies, for there is no other to take her place."

Audiences all over the country are thanking goodness that Mrs. Drew is to continue the Drew comedies. Your audiences will thank goodness and you for showing them.

By Emma M. Whitman. Produced by V. B. K. Film Corporation, under personal supervision of Mrs. Sidney Drew.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

English-Produced Picture Is Poor All the Way Through

Ellen Terry in

"Her Greatest Performance"

Triangle

DIRECTOR .....Not credited
AUTHOR .....Not credited
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Poorly directed, poorly acted, and poorly produced picture that missed fire all the way through; much of it was so poorly done that it was funny.
STORY.....Mechanical plot with only a fair amount of surface interest.
DIRECTION.....Impossible at all times; made players act like a gang of amateurs at a rehearsal
PHOTOGRAPHY.....Varies; most of it mediocre; a few fairly good spots.
LIGHTINGS.....Held to a very low average
CAMERA WORK.....Poor; only one close-up used
STAR.....Overacted very much at times and was quite camera-shy; had a "mother" role that she didn't make convincing, principally due to direction.
SUPPORT.....A group of automatons who waited for the director to tell them what to do; then they overdid it.
EXTERIORS.....Common English street stuff; very few.
INTERIORS.....Stagey studio sets for the most part
DETAIL.....No efforts made to make anything more definite through attention to little things.
CHARACTER OF STORY.....Flat drama with a few meller touches; mother-love its main theme.
LENGTH OF PRODUCTION.....About 5,000 feet

"HER Greatest Performance" is a flivver. The picture was poorly directed, poorly acted, poorly produced and had virtually no redeeming virtues. The film was produced in England—probably some time ago—and falls far short of the production standard that picturegoers in this country have come to take for granted. At all times the film missed fire badly. There was not one element that lifted it out of the class of the sort of stuff that was produced in the early days of motion pictures. Some of the supposedly dramatic stuff was so poorly done as to be funny.

The direction was simply impossible. It allowed repetition of faulty gestures and mannerisms; it permitted the players to overact and at times look directly into the lens; it glossed over in the most careless manner possible moments that might have been dramatic. In short, the direction was just about everything that it should not have been.

Ellen Terry is a venerable, gray-haired old lady who has a deep place in the heart of all England. In her prime she had no equal as a dramatic actress. But she certainly is no film star—especially at this late date. And that is not meant unkindly. With all due respect to her, it must be said that in this, her only motion picture appearance, she over-acted quite a bit at times and was very camera-shy. This was due mostly to a director who showed crass ignorance of dramatic technique and of about everything else.

The acting throughout was amateurish and mechanical. The members of the supporting company always seemed to wait until the director told them what to do. And then when they did do it they always went further than they should have gone. This was particularly true of the male lead.

The story was handled as if by a schoolboy. It was just straightaway exposition that in the manner of its handling killed the suspenseful possibilities almost entirely.

The film opened with a foreword explaining what a great actress Ellen Terry had been. Then they showed a scene in which the star was seated at a table "thinking" over the parts she had played in her lifetime. The characters that she had played on the speaking stage were crudely superimposed in a dark spot and, before each dissolve in, the actress would pat her head —registering "thought." She was quite camera-shy and showed it plainly.

An indication of the way things were handled all the way through was the scene in which a man was killed by a very mild fistic blow in the abdomen, and a "death bed" scene in which an old woman flops over backwards in a manner typical of the old-school "movie" stuff. This sort of stuff was done all the way through.

The story tells how a mother, once famed as an actress, and whose son was jailed on a false murder charge, "made up" as an old woman who had witnessed the murder. In this manner she extracted a confession from the real murderer, after which her boy was freed.

Nothing Worth While About This But Star's One-Time Fame

Box Office Analysis for the Exhibitor

Here's one that can profitably be passed up. There is virutally nothing in it to attract audiences that have been in the habit of seeing carefully produced pictures. All in all it's stuff that will take all sort of work on your part to bring you any money. And you can rest assured that your regulars are going to kick, for from any angle you consider it, this is a poor picture with very little entertainment value.

If you must run it, you have only one thing to advertise—the name of Ellen Terry. If you want to take a chance you can get in touch with literary and dramatic clubs and the like and tell them that you have a picture in which Ellen Terry makes her only motion picture appearance. But if you are trying to build up a reputation for running good pictures this is a good one to forget.

And you must remember that Ellen Terry is not a young woman. She is a venerable, gray-headed old lady. Therefore it is up to you not to mislead your folks into believing that she is what they ordinarily expect a motion picture star to be. Her name, of course, is known to many of your crowd, but they do not know much else about her.

Folks who come to your house merely out of curiosity to see Ellen Terry will see her all right; folks who come to your house expecting anything good will be sadly disappointed. There is no great interest in the story. It is a mechanical thing, poorly presented, and has virtually no love interest. Mother-love is its main theme, but that is not presented with any great depth, nor is there any other element that makes the picture appealing.

Fine Art Slides

No Glass - No Breakage - Greater Transparency Absolute Uniformity.

Save The Eyes Of Your Audiences

FINE ART SLIDES

FINE ART SLIDES

can be enclosed in a letter or sent separately by first-class mail.

This not only saves postage but ensures prompt service.

FINE ART SLIDES are printed on celluloid by a photo-mechanical process.

Hence, all breakage is eliminated and absolute uniformity is obtained.

FINE ART SLIDES stand up under heat which would ruin the old-fashioned silver emulsion glass slide.

The colors are absolutely fast at all temperatures.

FINE ART SLIDES require less light than regular lantern slides, because of their greater transparency and their absolutely pure whites.

At any amperage they will outlast the old-fashioned slide.

FINE ART SLIDES are more attractive than the old-fashioned slide, because, being reproduced by a half tone process, the faces show distinctly on the screen and the white spaces are absolutely clean, clear and brilliant.

FINE ART NON-BREAKABLE CELLULOID PROJECTION SLIDES

are manufactured solely by

INTERNATIONAL LANTERN SLIDE CORPORATION

229-239 WEST 28th STREET NEW YORK

PROJECTION INSTRUCTIONS:

1 Take two discarded lantern slides, cut through the paper binding, and remove and polish the cover glasses.

2 Take a paper mask from one of the discarded slides, and place between the two polished cover glasses.

3 Place the Fine-Art celluloid slide between the cover glasses, taking care to see that it is square with the edges of the glass and that mask is straight.

4 Hold the glasses firmly together and fasten top and bottom edges with the gummed strips to be found herewith.

5 PROJECT IN THE USUAL WAY

Famous Racing Meller Scores on Screen. Has Many Thrills.

All Star Cast in

"CHECKERS"

Fox

DIRECTOR.....**Richard Stanton**
AUTHOR.....**Henry Blossom, Jr.**
SCENARIO BY.....**Adrian Johnson**
CAMERAMAN.....**H. G. Plimpton**
AS A WHOLE.....**Good, old-fashioned racing meller that contained thrills a-plenty, heart interest, and all the other elements that should make it go over big; well-acted and well-produced.**
STORY.....**Adaptation of the famous stage play of the same title.**
DIRECTION.....**Got every bit of punch possible in big scenes; handled players adroitly and staged thrills fairly well.**
PHOTOGRAPHY.....**Very good all the way through**
LIGHTINGS.....**Many special effects; all good, especially illuminations in Chinatown scenes.**
CAMERA WORK.....**Of a high order**
STARS.....**Thomas J. Carrigan, Jean Acker, Robert Elliott and Ellen Cassity the principals; all do sufficiently good work.**
SUPPORT.....**Long list of folks who aided things by their appearance; chief in support are Bertram Marburgh, Tammany Young, Ed Sedgwick.**
EXTERIORS.....**Some good stuff; scenes at Belmont Park, etc., hold up asmosphere.**
INTERIORS.....**Always the proper thing**
DETAIL.....**Gave emphasis to minor points and was watched carefully throughout.**
CHARACTER OF STORY.....**Meller of the race track, Chinatown, etc.**
LENGTH OF PRODUCTION.....**About 6,000 feet**

GOOD old-fashioned melodrama of the sort that will never die—especially when it is well presented—is offered in "Checkers." As a stage play "Checkers" was in vogue for many years, but the stage play never could contain all the wallops they have filmed in the picturized version. In other words, all of the basic goodness of Henry Blossom's famous play has been retained, and has been added to with stuff that makes the offering a good attraction.

"Checkers" is a meller of the race track and sporting circles that touches all of the high spots. It contains thrills a-plenty; heart-interest, humor, mystery, action—and about every other element that is needed. It takes the picture just a while to get started, but after it gets warmed up a bit the throttle is opened wide and she hits on all four, traveling exclusively on high to the very end.

The picture was very well cast, ably acted, and fittingly produced. The director handled his material in such a manner as to get every ounce of punch possible out of the story's bigger moments. And expense wasn't spared. One of the big thrills of the picture came when two box cars, one of them ablaze, were sent over an open drawbridge to avert a collision with the Limited. This was well-staged and cannot fail to make most of the folks who see it hold their breath. Then, too, there were some fairly exciting moments when several of the characters were picked up from a boat by an airplane and speeded for the track, getting there in the nick o' time.

The Chinatown stuff was very good, too. This part of the picture was almost like a serial. The shero was in the clutches of the willun, who wanted her to tell him where the race horse was. But the hero came to the rescue. Through many sequences the viewer was brought through sliding doors, secret chambers, folding walls, and all that sort of jazz. This got over in good style, and you can bet it's the sort of stuff that will bring some of the folks who see it to the edge of their seats.

And there were many other sequences of that sort—all of them full of suspense and interest, and all of them leading up to the "great race track scenes." This race track sequence is one that gets under the shirt. Things that preceded got matters worked up to the proper pitch, and when the picture showed the race itself, there was to be had almost as much excitement as if you had a big bet on the race yourself. You just can't help rooting for "Remorse" to win, thereby making things smooth for the man the shero loves, and for the hero.

The picture gets its title from the leading character—a race track tout who turns out to be a regular feller after all. And when he falls in love with the good girl who is chased from her Southern home because of her love for him everybody knows that they are both thoroughbreds, and is absolutely "for" them through all of the obstacles they are forced to overcome. And in the end, as it should be, the willun gets his just deserts and everybody is happy.

Deserving of Extra Exploitation on Your Part.

Box Office Analysis for the Exhibitor

Here's a picture that ought to make money for you. Fox puts it out as a special, and in many ways it is a special; therefore deserving of extra exploitation on your part. Go to it. If you handle this right and are willing to do a little extra work and spend a little etxra money there should be no reason why you can't put the picture over in fine style.

Your problem is to get folks into your theater. After you get them in the picture will take care of them, and it's the sort of a film that should get considerable word of mouth advertising. So if your locality is such as to stand a few days' run of a really good picture it's up to you to take advantage of that word of mouth advertising.

The film is a racing meller based on a play that was shown all over the country for many years, but aside from that angle it is a good picture in itself. In the sort of houses where they applaud wildly every time the hero puts one over on the willun they're going to "eat this up." To that kind of a crowd this will be a treat that will thoroughly satisfy their appetite for thrills and all that sort of stuff. But its appeal is not limited to that sort of a crowd. It would fit in almost any house.

Of course it's up to you to get all the benefit possible out of the fame of the play. That's one big advertising angle. But there are many others. Fox is putting out some good paper on this one, use of which is sure to help.

Don't let the absence of a big star worry you. The picture is very well acted throughout, and some of the players are fairly well known to movie audiences. But in this case you're selling picture—not star—and the picture is "there."

The Sign of Service

WID'S 1919 YEAR BOOK

Every executive, director, producer and exhibitor will have use for this publication as a reference book practically every day of the coming year. It will contain statistical data of importance regarding every production of the past year, including the names of producers, stars, directors and cameramen. In addition, there will be articles on Censorship, Sunday Closing Laws, Interstate Commerce regulations, Foreign and Domestic Producers, Prohibition and its effect on the industry, Exchanges, M. P. D. A., National Association, State and Foreign Rights market, First-run houses, Trade Mark and Copyright Laws, Exhibitors, Capitalization, Short stuff and Novelties, Open Booking, Churches, Various organizations in the industry, Chains of theaters, Foreign and Local percentage tables, Charts, Maps, etc., etc.

First Forms Close Shortly

EARLY COPY INSURES PREFERRED POSITION

Had Some Humor, But Not Very Much Action

June Elvidge in

"Coax Me"

World

DIRECTOR ..... Gilbert Hamilton

AUTHOR ..... Not credited

SCENARIO BY..... Philip Lonergan and Will C. Murphey.

CAMERAMAN ..... Joseph Badaracco

AS A WHOLE..... Slow-moving, long-drawn-out picture that lacked action; contained some humor and one or two meller touches.

STORY..... Adapted from a "famous old play;" written mostly around three courtships.

DIRECTION..... Permitted too much "walking" and "talking;" but didn't have overmuch to work with.

PHOTOGRAPHY..... Fair; some solid whites had much halation.

LIGHTINGS ..... The usual thing

CAMERA WORK..... Conventional; one fair mirror effect.

STAR..... Had sort of an ingenue role which gave her several chances to register fairly well.

SUPPORT..... Earle Metcalfe the leading man; cast included Arthur Donaldson, Lola Humphrey, A. J. Herbert, Lillian Hall and others.

EXTERIORS..... Some pretty shots around ivy-covered house; also lawn scenes.

INTERIORS ..... Suitable

DETAIL..... Handled in acceptable manner for the greater part.

CHARACTER OF STORY..... Clean; a comedy of courtships.

LENGTH OF PRODUCTION..... About 4,800 feet

NEITHER story action or physical action was very evident in "Coax Me." The film contained a goodly amount of very obvious and broad humor of a rather elemental sort, sometimes being the result of legitimate comedy situations, but most of the time registering through the medium of spoken titles. So much so was this true that the picture almost carried the impression that it had been built up around dialogue instead of around pithy plot.

For much of its footage the film was nothing more than a procession of very similar scenes—two persons either sitting or standing before the camera talking to each other. This similarity of action made things just a bit uninteresting and tiresome at times. It was a case of one couple going off and another coming on time and time again—one group walking in and another walking out. And there were no really fine shadings or subtleties; the film's attitude all the way through was "take it for granted."

Quite often there were moments that got humorous appreciation, and that should get laughs from many. Some of these comedy bits were fairly well done.

From the very beginning of the picture somebody was always making love to somebody else. The film opened with scenes on the lawn where June appeared as the daughter of Arthur Donaldson, who was considerably smitten with Lola Humphrey, a widow. But June didn't want her father to marry Lola. She rather liked Earle Metcalfe, but wouldn't let him know it at first. The third courtship in the plot was that of A. J. Herbert and Lillian Hall, who was apparently the widow's maid. After those factors had been planted there came plot and counter plot; each one or two of the characters plotting to bring certain things about in their own way. This allowed of quite a number of moderately amusing complications.

The "meller" stuff was rung in when June was kidnapped by a pair of roughnecks who mistook her for Lillian Hall. The two girls were kept in a deserted house over night, but nobody missed either of them at home until the next morning. Anyhow, when the house was set afire by an overturned lamp June and Lillian escaped. This sequence led up to the denouement passages, which had everything come out all right for almost everybody concerned.

There were several elements that could hardly hold up. One of these was the fact that Lillian was not a maid, really, she was just the daughter of a Judge and was seeking romance. And the judge, Austin Webb, was several times around the same house in which Lillian was playing maid but never knew his daughter was there, despite the fact that he looked right at her once. And the thugs who kidnapped the two girls were detectives hired by the judge to find his daughter.

Ivan Christy and Varnum Mills were also in the supporting company.

Nothing Out of the Ordinary Run

Box Office Analysis for the Exhibitor

There is much in "Coax Me" that would make it go over in mild style with the average audience, but folks who have been led to expect the better class of motion picture entertainment would not be fully satisfied with the offering. In the smaller houses and before crowds who patronize pictures almost every night just because they are pictures, it will get by in good order. But it is very doubtful if it would hold up before a downtown crowd, or that it is strong enough to appeal strongly to audiences in the better-class theaters.

In this one June Elvidge has a role very much different than the dramatic parts she has been playing lately. To your regulars who have a place in their affections for the star her appearance in this one should be entirely welcome.

The picture is thoroughly clean and wholesome and, as far as that end of it goes, can be shown before any crowd. And it is light stuff that probably will appeal especially to many of the women who see it. There are quite a number of rather pretty exteriors, and plenty of love-making all around.

In advertising the offering play up the comedy end. Folks always want to laugh, and if you tell them you have a comedy you may draw some admissions on the strength of that fact. You can bill the film as a "Comedy of Courtship" or some such phrase. The title is rather catchy and should arouse a little curiosity as to why she wanted to be coaxed. In fact, you can ask that in a catchline: "Why did she want to be coaxed? See June Elvidge in 'Coax Me,' at the Blank Theater."

POLICY 1919-1920

VAUDEVILLE MANAGERS ATTENTION

Each

SUNSHINE

COMEDY

is an act of the greatest drawing power

Ask your nearest FOX exchange for these theatre crowders

MUTT and JEFF

action cartoons take only 7 minutes to run

That makes them an ideal filler-in so that waits may be avoided

These CAPT. BUD FISHER successes are the biggest laugh makers in the world

And the best vaudeville-houses are using them-

FOX
FILM CORPORATION
WILLIAM FOX & W. R. SHEEHAN
President *Gen. Manager*

FOX ENTERTAINMENTS

WILLIAM FOX

PLAIN WORDS *for* PLAIN MEN

IT has taken five years and six months for the Fox Film Corporation to become the greatest film organization in the world. Five years – a long time in the film industry – but it takes time to do things well. Its success is due to genuine showmanship – the giving to the public what the public wanted to pay to see.

Fox Exhibitors admit that they love art but that they also admire the Fox color scheme of a fat bankroll, and there's a lot of horse sense in that idea.

The past of the Fox Film Corporation is the firm foundation of a tremendously successful business – the present is the provision for theatres great and small of attractions that satisfy and make money – the future is a constantly rising tide of big business in which the exhibitor is the biggest profit maker.

Fox isn't a highbrow and Fox isn't a lowbrow – he's a showman who has made money for the exhibitor and money for himself.

FOR your new season don't chase rainbows of promises – stick to the showmanship certainties. Your one big problem is the question of real entertainment because entertainment is the thing your public wants and will pay for.

Fox pictures for the new season provide fully for great theatres and small theatres. There will be enough in volume, in class and above all in genuine human appeal. The line is a complete line, it leaves no theatre unprovided for, it supplies all the needs of the world at large.

Read the announcement plans, policies and programs of all the others. Then give strict attention to what follows on these pages — then make *your own* decision as a showman.

Fox does not criticize anyone for making fewer pictures – but he insists upon supplying the positive demands of the most active market in the history of motion pictures – and, therefore, in the season of 1919-20 Fox provides for all theatres, not merely for one class.

3 EXTRAORDINARY SPECIALS

Longfellow's immortal
EVANGELINE

Henry Blossom's CHECKERS
from the most successful plays ever penned

The 1920 CINEMELODRAMA
SHOULD A HUSBAND FORGIVE

and two to be announced.

8 WILLIAM FARNUM PRODUCTIONS

8 PEARL WHITE PRODUCTIONS

8 TOM MIX PRODUCTIONS

3 THEDA BARA SPECIAL PROUCTIONS

26 VICTORY PICTURES
with WILLIAM F. RUSSELL, GLADYS BROCKWELL *and* GEORGE WALSH

26 EXCEL PICTURES
with PEGGY HYLAND, MADLAINE TRAVERSE, ALBERT RAY & ELINOR FAIR.

26 FOX SUNSHINE COMEDIES

52 MUTT & JEFF CARTOONS

FOX NEWS WEEKLY

A FIFTEEN EPISODE SERIAL
Greater than any ever attempted

FOX
FILM CORPORATION
WILLIAM FOX *President* — W. R. SHEEHAN *Gen. Manager*

FOX ENTERTAINMENTS

Fair Underworld Stuff With Some Rather Novel Twists

Wallace Reid in

"The Love Burglar"

Paramount

DIRECTOR ..... James Cruze
AUTHOR ..... Jack Lait
SCENARIO BY ..... Walter Woods
CAMERAMAN ..... Frank Urson
AS A WHOLE..... Moderately entertaining "underworld" picture with satisfying society denouement; was well produced.
STORY..... Adaptation of the stage play, "One of Us."
DIRECTION.... Handled star and support in efficient manner and scored generally.
PHOTOGRAPHY ..... Very good
LIGHTINGS..... First rate; some good work in few rain scenes.
CAMERA WORK..... On par with photography
STAR..... Registered well in a role that gave him quite a number of opportunities.
SUPPORT..... Anna Q. Nilsson thoroughly pleasing leading woman; good cast included Raymond Hatton, Wallace Beery, Wilton Taylor, Edward Burns and others.
EXTERIORS..... Very few; all suitable
INTERIORS.... Convincing and altogether acceptable sets.
DETAIL..... Close-up flashes often helped make a point more emphatic.
CHARACTER OF STORY..... Harmless crook stuff without offensive features.
LENGTH OF PRODUCTION..... 4,467 feet

"THE LOVE BURGLAR" is a moderately entertaining picture that should please most of the folks who see it. It is an "underworld" subject built around a fairly interesting romance, and has a society denouement that sends everybody away fairly well satisfied. All the way through, the picture holds the interest in a very fair degree. The film showed some clever and workmanlike stagecraft and, while the story may tax the credulity just a bit at times it is, on the whole, an acceptable bit of screen fiction.

The picture is an adaptation of Jack Lait's stage play, "One of Us," and shows on the part of the author, director and players more than a mere reading acquaintance with and knowledge of the sort of folks sometimes found in the underworld. Of course things are laid on just a bit thick at times, but that's only taking advantage of legitimate picture license. Some of the underworld characters in the film and the atmosphere of the resort of the crooks and their friends were quite convincing. Not only was this because of numerous true-to-character spoken titles, many of which registered laughs, but also because there were injected some purely "local color" bits that, in their manner of presentation, aided materially.

Many short close-up flashes of minor details that added emphasis and force to several situations were used, and detail in general was watched carefully. But there was one loose end that was not gathered up. That was right near the close of the picture, when Wallace downed in his own swell home the crook the former had been impersonating. Another crook was captured in the room at the time and the detectives led him out of the room and out of the house. But the man that Wallace had knocked out was seen no more after they had shown him on the floor in Wallace's house.

While in a general sense this is a crook picture it is of a rather novel type, and contains no really offensive features. Reid had a role in which he impersonated a very well-known bad man mostly as the result of an impulse—and because of a sudden interest in Anna Q. Nilsson, a singer in the resort Wallace came to rescue his brother from. Then Anna believed Wallace to be the bad man, and Wallace believed Anna to be just what he had found her—a singer in a crook resort. To save Anna from a tough guy Wallace went through a marriage ceremony with her, and from then on the love interest developed slowly but inevitably. Through many ramifications Wallace went, having several scraps with the real tough guy, and going through many amusing passages with Anna.

While Wallace's real identity as a wealthy young society man was registered quite early in the picture, Anna's real identity as a novelist and friend of Wallace's sister was withheld in a manner that kept one guessing.

Anyhow things got real interesting when Wallace agreed to steal his own sister's wedding presents in company with the tough guy. But matters were complicated when the crook that Wallace was impersonating appeared on the scene himself. Still believing him to be the bad man, Anna tried to save Wallace by sacrificing herself. But when Wallace downed the bad man and the cops held them all, matters were straightened out satisfactorily by Wallace's mother identifying him as her son, and Wallace's sister identifying Anna as her friend.

Included in the cast with those named were Alice Taffe, Dick Wayne, Henry Woodward and Loyola O'Connor.

Should Satisfy the Average Picture Patron

Box Office Analysis for the Exhibitor

While there is nothing outstanding in this offering it is one that should satisfy. Folks in general like that underworld stuff—and in this one it isn't wild meller or "theatrically" overdrawn; it's just amusingly presented story with considerable entertainment value.

Wallace Reid has a large number of friends among motion picture patrons, and in this offering he has quite a good role. Folks particularly partial to him will get much enjoyment out of the picture. And Anna Q. Nilsson is a very pleasing leading woman.

Inasmuch as Jack Lait has become quite well known to readers of popular magazines because of his scores of published stories, you might get some business on the strength of the picture's being a picturization of one of his plays.

The title is not half bad from the box office angle, and the "burglar" part of it might be used as the nucleus of some advertising ideas. In many of the smaller cities and towns the police have collections of old handcuffs, billys, brass knuckles and the like. If you stand in with the cops you might be able to borrow enough of these things to arrange on a board as a lobby exhibit; also on which should be placed a placard advertising your show.

In your newspaper advertising it might be well to use a layout as much like a news story as possible. Use a headline something like: Love Burglar Captured. Then below, in news style and in news type, begin your story something like: The man who became a crook to win the woman he loved has been captured. He is Wallace Reid and will appear at the Blank Theater in "The Love Burglar."

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX. No. 40 Sunday, August 10, 1919 Price 25 cents

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By
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Scenario by
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Directed by
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Paramount Artcraft

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112 WEST 42nd STREET NEW YORK

REALART PICTURES

REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. IX. No. 40 Sunday, August 10, 1919 Price 25c

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News of the Week in Headlines

Monday

Emancipation Film Corp. buys Mirror Studio at Glendale, L. I.

Mary Pickford recovers cash deposited pending appeal in Wilkening suit.

Public Health Service withdraws endorsement of disease films.

Tuesday

Katherine MacDonald Productions taken over by First National.

Robert W. Priest gets worlds rights to Blackton's "My Boy."

France puts ban on films restricting showings to those depicting actual happenings or facts.

B. A. Rolfe to produce Robert W. Chambers stories for A. H. Fischer Features, Inc.

Wednesday

Zion Films sell "Khavah" to National Film Distributors.

Gigantic exhibitors combine reported under way on Pacific coast.

George Eastman donates $3,500,000 for School of Music at Rochester for advancement of music and pictures.

William A. Brady again heads N. A. M. P. I.

Fannie Ward secured for William A. Brady's first Film D'Art production to be made in France.

Thursday

World Film to produce Lawrence Weber attractions.

World Film buys Herbert Brenon film featuring Marie Doro.

Famous reported securing houses in New England.

Theodore Kosloff, the dancer, signed by Famous to appear in "The Wanderer."

Kansas showmen preparing to fight tax repeal law.

Friday

Realart closes with Mayflower for series of Allan Dwan productions.

Vitagraph takes over Ruffell's system of renting pictures in Europe.

Buffalo M. P. Corp. to produce film version of "The Sport of Kings."

Saturday

Gordon of Boston, and Gray of Maine combine 37 New England houses.

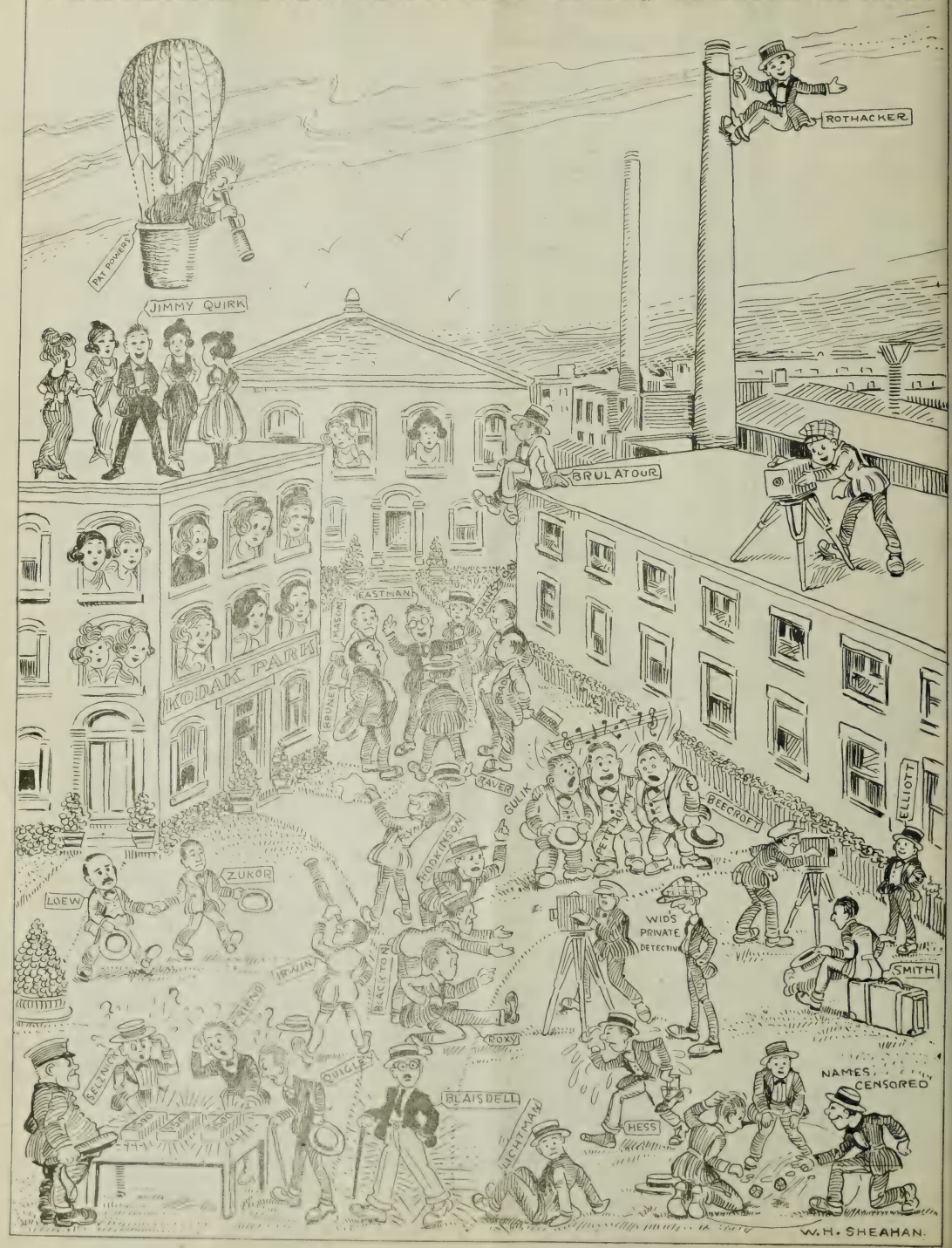
Wm. L. Sherrill, Frohman Amusement, resigns from National Association.

Famous Players profits big according to official financial statement.

Players' strike may affect industry if the strike spreads.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

NATIONAL ASSOCIATION VISITS KODAK PARK



Fairly Dramatic Propaganda Against Aversion to Motherhood

"The House Without Children"

The Film Market, Inc.—State Rights

DIRECTOR .....Samuel Brodsky
AUTHOR .....Robert McLaughlin
SCENARIO BY.....Robert McLaughlin
CAMERAMAN .....E. M. Reynolds
AS A WHOLE.....Fairly clean and sometimes dramatic propaganda against childlessness; climax sequences had some real dramatic meat in them.
STORY....Showed some clever plot building; sometimes just a trifle forced; held interest while delivering message.
DIRECTION.....Put stress on some situations and glossed over others a bit; largely fair.
PHOTOGRAPHY.....Much of it irregular due to fact that picture was made inside private residence.
LIGHTINGS.....Some of them good; others allowed too much reflection on walls.
CAMERA WORK.....Occasionally showed awkward angles due to room limitations.
PLAYERS.....Most of them often rather amateurish; but on the whole got over situations; cast included Richard Travers, Gretchen Hartman, Helen Weer, George Fox, Henry G. Sell, William Powell, Jack Lewis, and others.
EXTERIORS.....Only one or two outdoor scenes
INTERIORS.....All of them taken in the former home of Tom Johnson, one-time Mayor of Cleveland, Ohio.
DETAIL.....Proper for the most part; atmosphere held up.
CHARACTER OF STORY.....In a large sense, dramatic propaganda against aversion to motherhood; subject handled quite tactfully for the most part.
LENGTH OF PRODUCTION.....About 6,200 feet

A PICTURE that has as its theme a phase of married life that often is the cause of much marital unhappiness in "The House Without Children." As the title implies, the subject is directed against the aversion to motherhood on the part of "modern" women. While the film is not purely entertainment according to the popular meaning of that term, neither is it preachy propaganda, and there is considerable dramatic meat in some of the situations, particularly those in the climax sequences.

Despite the fact that the picture could have received just a bit better presentation than was given it, the message gets over in a manner that is sure of a response. The acting could have been better, many of the players being a bit amateurish at times and not always registering with the tenseness that would have resulted had the material been in the hands of folks more learned in dramatic technique. By this is not meant that the acting was really bad, by any means, but that some of the picture's subject matter was such that dramatic heights could have been scaled to a further point in the hands of more finished artists. Also the director could have "planted" his characters just a bit more clearly in the early part of the film. It was not until the offering got fairly well under way that it was thoroughly clear just who was who.

Many ends of common interest were touched in the offering. When the subject of children is treated the very heart of domesticity is reached, and that was the picture's leading theme. The double standard of morals came in for a share of attention, but chief interest centered around the drama in the lives of the members of a household in which the husband wanted children and in which the wife had an aversion to motherhood. The plot through which the author presented his theme had many interlineations of interesting twist. In the house pictured there was the wife, the husband, his young niece, the wife's brother, and a youth in the husband's employ.

The youth loved the girl, but it was registered quite early that there was "something between" the girl and the wife's brother. And when the men went away, to be gone a year, it was seen that quite innocently the girl had become the victim of the wife's brother, and that she was a prospective mother. The wife plotted to accept the child as her own to please her husband.

Meanwhile the men returned, successful in their efforts to obtain royalties due the husband's niece. The wife's brother, knowing that the girl was an heiress, told her he would marry her. The baby that had been accepted joyfully by the husband as his own died the evening of his niece's wedding to the brother. Through quite dramatic sequences the young girl told the truth, and there were many compelling passages. Finally the husband, convinced that the maternal spark had been aroused in his wife, went to her forgivingly. Also it was registered that the youth who really loved the niece stood a chance. The wife's brother sneered his way out.

All of these latter passages were full of suspense and contained many legitimate dramatic situations. Quite tense and very interesting in their working out were these finishing scenes.

Go After the Women Particularly With This One

Box Office Analysis for the Exhibitor

This is a picture that treats quite tactfully and often dramatically of a subject that probably has been argued by every married couple. Its theme is one that strikes at the very heart of domesticity and, therefore, it will be of some interest to most everybody. It is by no means sensational propaganda against birth control, but subtly does it indict those women who have killed the maternal instinct in themselves through selfish motives. Also the film gives a little diplomatic and fairly forceful attention to the double standard of morals.

So if you handle this right you ought to be able to get it by and make some money. But you must be very careful how you advertise it. Don't get sensational by any means. You can truthfully bill the offering as a dramatic indictment of the crime of deliberate childlessness, but don't go much further than than on that particular score. Be serious in tone in your exploitation and you will probably see that it meets with better success than sensation.

Go after the women particularly. While most married women in this country are voluntary mothers—and the majority of them the heads of fair-sized families—they all will want to see the other woman's side and, in a sense, this gives them a view. It's certain, anyhow, that the women are going to talk over the picture among themselves.

In all of your exploitation play up the domestic end of the picture—tell your folks that it is a story of the home. That's the softest spot in the hearts of the majority of us—home—and a play on that idea is sure of response.

CHAPLIN CLASSICS

"THE FLOORWALKER"
"THE FIREMAN"
"THE VAGABOND"
"ONE A. M."
"THE COUNT"
"THE PAWNSHOP"
"BEHIND THE SCREEN"
"THE RINK"
"THE IMMIGRANT"
"THE ADVENTURER"
"THE CURE"
"EASY STREET"

¶ The funniest pictures of the world's greatest funny man will be issued in a new edition de-luxe, October first.

¶ Twelve screen tested comedies of tremendous box office worth are offered the exhibitor inde-luxe form.

¶ No productions ever released in the history of motion pictures have so clearly been established in public favor.

¶ Every print will be absolutely brand new. A complete line of highest quality advertising material all new, will be issued.

¶ They will be released under the original titles to capitalize upon the established popularity of the individual pictures.

¶ They will be released and sold in series, at intervals of six weeks —first release October Fifth—

Special pre-release for first runs.

World Rights Controlled by Clark-Cornelius Corporation

Distributed by
EXHIBITORS MUTUAL

Some Very Fair Western Stuff in Film Version of Novel

"THE WESTERNERS"

Benj. B. Hampton Prod.—W. W. Hodkinson Corp.

DIRECTOR .....Edward Sloman
AUTHOR .....Stewart Edward White
SCENARIO BY.....E. Richard Schayer
CAMERAMAN ..... John Seitz
AS A WHOLE.....Well-acted Western meller with some quite good characterizations; largely straight screen narration; sometimes a bit slow and draggy.
STORY.....Adapted from the well-known novel of the same title.
DIRECTION.....Staged a few good fights; handled players well; pictorially effective.
PHOTOGRAPHY ....Very good all the way through
LIGHTINGS.....Some excellent soft, natural back-lightings on exteriors; interiors O. K.
CAMERA WORK.....Showed variety of angles; some very good long shots.
PLAYERS.....Commendable work done by entire company; the acting one of the picture's chief virtues; cast includes Roy Stewart, Wilfred Lucas, Robert McKim, Mildred Manning, Frankie Lee, Mary Jane Irving, Graham Pettie and Dorothy Hagar.
EXTERIORS.....All of them true-to-locale; much good Western stuff obtained.
INTERIORS.....Up to the mark
DETAIL.....Helped maintain atmosphere of two generations ago.
CHARACTER OF STORY.....Western meller without offensive features.
LENGTH OF PRODUCTION.....6,200 feet

STEWART EDWARD WHITE'S well-known novel, "The Westerners," has been made into a very fair Western meller. The picture is by no means a wonder, or anything near a wonder. It is just a very fair Western subject with considerable good stuff, of its type, and also some slow and draggy footage. One of the picture's chief virtues was the work of the players. All of the characterizations were good, and the director and players were careful to see that the character-drawings was not spoiled by over-acting. And the characters themselves, as drawn by the author, were what made the novel of interest. The director and cameraman obtained no small degree of pictorial effectiveness in screening Western scenery as backgrounds for the action.

The picture was largely straight screen narration, and had in it several moderately appealing elements. In spots it had plenty of action; in others not so much. Although the film contained several sequences with some suspense, as a whole it was not overburdened with suspense, and contained several ends of a very familiar type. There were several good fight scenes, all of them handled in such a manner as to put all possible punch into them, both physically and metaphorically. And a mild thrill was that when a buckboard and its horses were sent over the side of a hill.

There were a few moments that got a sentimental response. This was particularly true of those scenes in which little Frankie Lee appeared. His role, with which he got away in good order, also permitted of what little comedy relief there was.

The atmosphere of two generations or so ago—and a bit later—was carefully maintained throughout. On that score the detail was all that could be asked.

Most of the rain stuff was good, and a realistic scene was that when lightning struck a tree. But in a few of the rain scenes it could be seen through the pouring rain that the pictures had been photographed in bright sunlight.

The story, as screened, was not so very strong on love-interest. True, there was a romance, but at no time did the love-interest absolutely dominate. As in almost every other story of the West of some years ago, villainy was featured in this one, and there was some hard riding, gun-shootin', bar-room and dance hall stuff and the like.

The villain was Robert McKim, a half-breed who lost out with the whites and then lost out with the Indians. He later became the proprietor of several dance-halls, and had with him his "daughter," Mildred Manning, whom McKim had stolen from the pioneers when she was a baby. Wilfred Lucas was the good man, who was afraid only of women. His work was all right, but in one or two close-ups near the end his false moustache showed too plainly its falsity. Although Lucas was the good man, he never figured in any romance. The hero on that end of it was Roy Stewart, who at first appeared to be another villain, but who turned out later to be pure wool.

It was McKim's hatred for Lucas and his lust for revenge that started all the cross-purposes and plotting, but in the end Lucas was vindicated, McKim got his deserts, Mildred was restored to her father, and she and Stewart were affianced.

Will Go Over Well if Your Folks Like Westerns

Box Office Analysis for the Exhibitor

Here's one that will go over very well before a crowd that is partial to Westerns, but its ability to stand up before a downtown crowd is not so great. While the story of the picture is the work of a well-known author, the story nevertheless is of a quite familiar type. Of course, more trouble was gone to in producing this one than the ordinary Western meller, and there are several little ends of interest in the story not usually found. But by and large the picture is no big special to go crazy over.

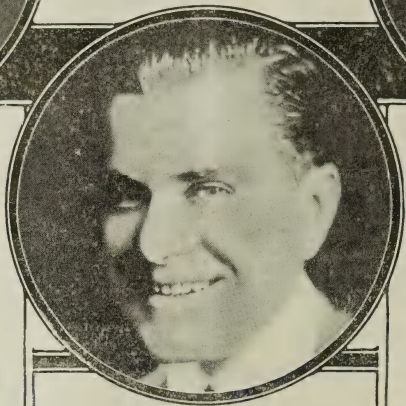
Of course, the best bet in putting this one over is going as strong as possible on the name of the author. So it's up to you to arrange any tie-ups with the novel that you can scrape up. The novel is one that has been read by many folks, and there is no doubt that those who were interested in the story will be interested enough in a picturized version to spend money to see it.

The author's name is the only one you can play up heavily. There are several well-known screen players in the cast, and in view of the fact that so many folks have read the story, it is suggested that in your advertising you print the names of the book characters and of the players who portray them. And you can tell your folks that the author himself states that this is a truthful picturization of his book.

It is a fact of human nature that even if folks haven't read a certain book or haven't seen a certain play they don't like to admit it to anyone who asks them about it. So in your advertising you might take the attitude that it is taken for granted that every body knows the story.. If you tell folks that everybody knows something, even if they don't know it themselves, they're going to find out—and that's where you might cash in in using that idea.

Fewer & Better Pictures ~ Keep your dates open!

WITH · PLAYS · & · STARS · LIKE · THESE · YOU · NEED · FEAR · NO · COMPETITION ·



· VIOLA · DANA ·

VIOLA DANA'S youth, beauty and great popularity with all classes of picture-goers, make her a sure-fire box-offie attraction. Her name, coupled with the famous Broadway stage successes she is screening, will insure packed housés. Her first super-feature is

Please Get Married

a sparkling Broadway comedy success in which she is at her fetching best. It is another Morosco hit by

JAMES CULLEN and LEWIS ALLEN BROWNE

The sensational Cohen & Harris fantasy

THE WILLOW TREE

by

J. H. BENRIMO and HARRISON RHODES,

will be her next.

· BERT · LYTELL ·

BERT LYTELL'S new vehicles justify the confidence that exhibitors have reposed in this brilliant actor. Each is of the quality that guarantees greater popularity for this remarkable artist.

His first picture will be

Lombardy, Ltd.

a screen version of Oliver Morosco's big stage success by the famous co-authors,

FREDERIC & FANNY HATTON.

It will be followed by another great story

SOMEONE IN THE HOUSE

by **LARRY EVANS.**

· MAY · ALLISON ·

MAY ALLISON'S elevation to seven reels, de luxe features has caused great rejoicing among exhibitors because her name is a mighty drawing card wherever pictures are shown. The celebrated Broadway stage successes selected for her are worthy of her rare talents. The first will be

Fair and Warmer

the famous Selwyn stage comedy of temperament and temperature, which swept two continents like a hurricane. It is by

AVERY HOPWOOD..

This play will be followed by

FREDERIC & FANNIE HATTON'S

play,

THE WALK OFFS

another Morosco ten strike.

To be produced by Screen Classics, Inc. & distributed by

M · E · T · R · O

Maxwell Karger Director General

Fair Murder Mystery Subject Gets Off to Rather Slow Start

Gladys Leslie in

"THE GIRL WOMAN"

Vitagraph

DIRECTOR .....Thomas R. Mills
AUTHOR .....A. Van Buren Powell
SCENARIO BY.....Edward J. Montagne
CAMERAMEN....Robert W. Stevens, Frank Heats, Arthur Ross and Jules Cronjadere.
AS A WHOLE.....Got off to a very slow start, but later proved to be a very fair murder mystery subject with several favorable features.
STORY.....Moderately clever in its plot complications; told how girl cleared her father by solving mystery.
DIRECTION.....Maintained suspense in a very fair manner; handled material intelligently with one or two exceptions.
PHOTOGRAPHY.....Varies; most of it very good
CAMERA WORK....Some effective angles on a few exteriors.
LIGHTINGS.....Good all the way through
STAR.....Appeared to much better advantage as "grown up" than as little girl; role wasn't over-exacting.
SUPPORT.....All of the players did well enough; best known actor in supporting cast was Maurice Costello.
EXTERIORS.....Some pretty stuff in woods and fields.
INTERIORS ..... Up to the mark
DETAIL ..... Efficiently handled
CHARACTER OF STORY.....The "sweet young thing" finds herself grown up and proves her father innocent of murder.
LENGTH OF PRODUCTION.....4,414 feet

"THE GIRL WOMAN" is a very fair program offering. If they only hadn't forgotten to put some story into the first two reels it would have been much better than very fair, because after things did get started the film held interest in a very fair degree. But the offering's early footage was quite slow and draggy. It was devoted mostly to "little girl" stuff—you know, that sugary-sweet and gushily-sentimental stuff showing the shero in short skirts and not being able to convince folks that she is grown up, even if she is seventeen years old.

The director did his best to make this footage interesting by getting into the film a convincing Southern village atmosphere, and planting the fact that most of the characters most intimately concerned were friends or acquaintances of long standing. In this part of the film one or two fair types were introduced, and some of the other directorial touches were good, but it was not until after Gladys Leslie had given a surprise party at which she wore "grown-up" clothes that things became really interesting.

However, as soon as the "child" had been transformed into a beautiful young woman the film made a successful bid for interest. The love interest became a bit stronger and things began to transpire in the girl's life that made them of considerable concern on the part of the spectator. After the characters had been planted the film took a turn into the realm of murder mystery, and there were many suspenseful sequences, quite well done, and altogether holding up. As the story progressed the tension was applied and then gradually loosened in just about the proper proportion to make the plot easy to follow, yet unbending enough to carry through to the end.

Interest livened during a series of passages in which Maurice Costello escaped from jail and came to Gladys' house. He was about to kill the elderly man Gladys believed to be her father when the girl stepped in. It developed that Costello was Gladys' father, and that the man who had brought her up was the judge who had sent Costello to jail. The judge insisted on Costello's telling Gladys the whole story. Through a flash-back it was seen that Costello had been convicted of murder on circumstantial evidence. Gladys' sympathies swayed to her father's side after she had heard the story, and she was instrumental in aiding him to escape. She hid him in a cabin used by her as a playhouse.

Through logical plot development it was seen that the president of the bank in which Costello had once been a clerk was very much interested in his capture. Gladys, believing in her father's innocence, started out in an endeavor to solve the mystery. The fiance helped her and her father get away when the sheriff was brought to the cabin by the bank president.

In New York Gladys got a job as chambermaid in an apartment house where a girl from the village lived. Through interesting stuff Gladys wormed from the girl the confession that the bank president had killed the man in the bank. The crude touch was where several detectives came from nowhere into the apartment and said that they had heard the whole thing.

Of course, with Costello vindicated, the way was left clear for the father and daughter to go back to the village, where Gladys again saw the man she loved.

All in All, a Very Fair Program Offering

Box Office Analysis for the Exhibitor

For program stuff "The Girl Woman" is not at all bad. There is much in the film that will appeal to the average movie audience, and if this one comes to you on contract you have no cause for worry despite its early slowness. That slowness contains much stuff that will get it by with the usual regulars—especially in view of the impression that will be made by the latter part of the film.

If you have run any of Gladys Leslie's pictures in your theater you know how she stands with your crowd. It might not be a bad idea also to mention in advertising besides the name of the star, that of Maurice Costello. While he is not featured, you know what a gang of followers he had in the heyday of his career, and it's quite certain that most of your regulars will be glad to see him again.

If you use illustrations in your newspaper or other advertising it is suggested that you select pictures showing Gladys both as the little girl and as the young woman—showing the contrast. This probably will appeal especially to her followers. The title may be just a bit misleading to some of your crowd in that it may suggest to them a different sort of a story than is filmed. Tell them the girl solves a murder mystery of several years' standing, thereby clearing her father's name.

The film is not one that permits of any wide divergence of advertising angles. It is just a pretty fair picture, without any really outstanding features, and can be relied upon to satisfy the average program crowd. It certainly would not go as a special attraction or anything like that, but it's worthy of the amount of advertising you are in the habit of giving your program stuff.

Real Showmen - and Why

UP York State they think they have a pretty smart young fellow who is giving a lot of showmen cards and spades and still leads the crew. His name is Franklin-Harold B. and the "B" stands for "Busy."

Max Spiegel—you know Spiegel—he owns the Strand, New York, and lots of other Strands here and there about New York State and over in Jersey, runs a lot of shows and has interests all the way from First National to one night stand shows—well some years ago Max needed a manager for Buffalo. He owned the Lyric and the Family up there and the only time people went in was when he offered a dollar program for a dime —and even then some didn't like to take the chance.

Now this Spiegel individual is a canny chap at picking folk. He rubbed up his rabbit's foot, walked under three ladders to defy bad luck, hoisted an umbrella in the lobby of the biggest house he owned, and spent two days walking to wait until a black cat crossed the path. Then he said to himself, "I'll let Franklin in on that Buffalo job." He did.

At that time Franklin was handling State Right productions along the White Way. He was, at that particular moment, trying to make exchangemen and others believe that the Itala productions were so good—well, Griffiht was an amateur alongside those Itala things. But somehow the world refused to burn up under the spell of the Itala campaign, and when Spiegel offered H. B. a regular salary, and a contract, he decided to go to Buffalo. He figured that the worst could happen was the worst; and then Niagara wasn't so far away that a fellow couldn't drop in it and never be missed.

He went to Buffalo. And from the very beginning he took the hoodoo off the Spiegel houses. So much so that he made the Shea crowd sit up and take such notice that he was finally won away from Spiegel. And now the Shea crowd have given him their all. He will have charge of their new house with a roof show, and it will be the biggest thing in Buffalo. And the modest young fellow says he's so happy that he wouldn't leave Buffalo—well, not even if they took Niagara Falls away.

Franklin is a believer in big things. Some of his stage effect and lighting stunts have led to national praise. He doesn't hesitate to put on a show in a way that makes the crowd like it—and he never lets up once he starts—even if the ducats roll out faster than they should.

Twelve years ago H. B. was in the office of Sullivan, Harris & Woods. From this firm developed the well known theatrical firm of Cohan & Harris and also Al. H. Woods. He learned a lot of tricks of the show business there. Al Woods knew a lot, so did Sam Harris and Georgey Cohan isn't anybody's slouch at putting things over. Look how he's popularized the American flag?

From there he started a booking agency for vaudeville shows and at one time had 40 of these acts at work. And still he kept out of the booby hatch. But he feared for his life and took up theater management. He played around in small cities near New York and gave this work up to manage Orlenoff, the famous Russian actor who played at the Frohman on Broadway, and in whose company was Nazimova as leading woman.

But this was his last work in the drama. He took up the Itala pictures and was on his way to doing all sorts of things when Max Spiegel got his idea. And after that—well, that's about all of H. B.

He's a modest sort of chap. Take a look at him. Then you'll understand what a job it was to make him talk about the way he does things at Shea's Hippodrome. But here's what he says:

Shea's Hippodrome is popular first because of the magnificence and comfort of the structure, then because of the attractions, third because of the concert orchestra of thirty-one, fourth because of its exploitation, fifth because of presentation, and finally because of its service.

The performance is designed to appeal to all classes, being of a high character, but we never allow any portion of our program to become too high-brow. Pictures are booked with the idea that our public wants good, clean, wholesome entertainment. Good pictures can be enhanced by proper presentation, but have yet to see where good presentation will save a poor picture. Therefore, we feel that the keystone of success of any theatre is the attraction. In the operation of many dramatic, musical comedy, and operatic stock companies, I have learned that 'the play is the thing.' In these companies we would have the same players with a change of bill every week. The same painstaking effort attended each production, yet the box office was dominated by the character of the entertainment. There was a marked contrast in attendance, varying in accordance with the popularity of the offering.

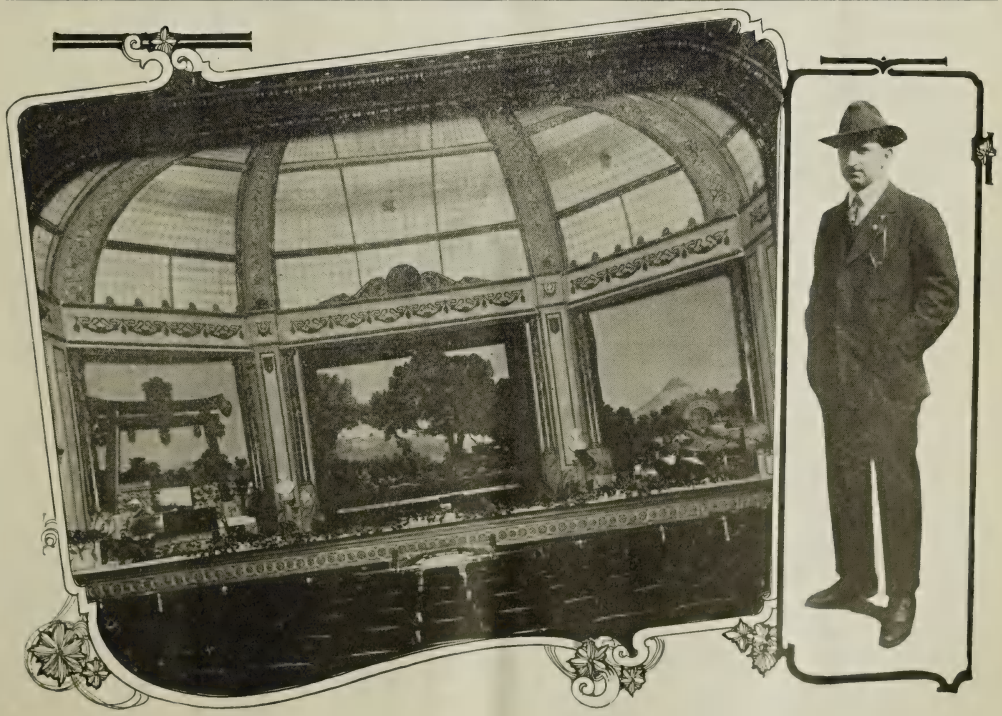
A Shea Hippodrome entertainment always varies. We try not to tire our audiences. It is always our object to keep the program fresh and interesting. Every picture, excepting the various news weeklies is booked only after screening. Our work begins when we have secured the

picture. Every picture is screened twice and sometimes three times so as to give every program the benefit of the best possible presentation. At the first screening the musical setting is sketched in the rough, and at the second and third screenings, the finishing touches insures an intelligent score. All pictures are screened by Alfred Moulton, our musical conductor and myself. A vast music library which is always kept up to date is at our disposal. The final score is carefully rehearsed thus insuring a smooth performance. The charms and moods of the picture can be greatly emphasized by music. Every emotion can find expression through music.

In order to have appropriate music it isn't as important to have a symphony orchestra of fifty, an organ, or piano, as it is to select the kind of music that expresses the atmosphere of the picture. It is the selection of the music and how it is played that makes the impression on the audience. The modern picture theatre 'produces' pictures—not merely exhibits them. Under the heading of 'producing' musical synchronization is most important. It is here that the art of exhibiting has reached its highest level. The appeal of good music is universal and nothing brings out the high lights of a picture more than the carefully prepared musical setting. The same detailed attention that is given to the feature in arranging for the music is also given to the comedy, news weeklies, scenics and cartoons. We like to refer to the smaller subjects on our program as 'featurettes.'

During screenings, notes for exploitation are made, which together with the press material obtainable from the distributors, Wid's and other publications, form the basis of our advertising campaign. Dignity is the keynote of every campaign that is conducted at Shea's Hippodrome. We depend principally on the newspapers for exploitation. Although occasionally we use billboards and window cards. In every instance special paper is prepared, preserving the individuality and character of our advertising. Special trailers are prepared for each attraction. Slides are taboo on our screen. The program is attractively arranged and serves as a program and herald combined. An art department is maintained where all the ads, signs, trailers, and posters are prepared and designed.

Our clientele is such that we believe in the conservative lobby, and therefore, we do not use our lobby for stunts. Yet we are able to get sufficient novelty in our display to attract attention. All posters are specially designed and painted.



Here's the Recognition of A New Master

The motion picture trade press is the telescope through which you, the Exhibitor, first see big, new developments on the screen horizon. After months of waiting and anticipation, after months of reports that Benjamin B. Hampton would be a surprisingly big, new factor as a producer, you now find unanimous recognition of his revolutionary new kind of productions in the quotations from the influential trade journals.

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING — ROBERT McKIM — WILFRED LUCAS
FRANKIE LEE — MARY JANE IRVING — GRAHAM PETTIE

THE VERDICT OF THE TRADE CRITICS:

VARIETY: Stanton Leeds: This is a great picture! Full of sure-fire detail; love and sympathy, pathos and fight. *It rings the bell every hundred feet.* Who is responsible for putting the *unexpected* in this picture?

MORNING TELEGRAPH: "The Westerners" comes under the head of *fewer, better and bigger pictures.* If the rest of the companies that are promising us improved films in the Fall offer productions of the caliber of "The Westerners" fans and exhibitors will suffer no disappointments.

MOVING PICTURE WORLD: One of the best box-office attractions of the season... Red-blooded and with acting and story to hold the attention of any audience.

MOTION PICTURE NEWS: Laurence Reid: The story of "The Westerners" has been so splendidly realized that a new language has been given expression. *It has everything:* punch and pathos, action and atmosphere. *It has the breath of life.*

WID'S: "The Westerners" is largely straight screen narration... Pictorially effective... One of its chief virtues is the work of the players. The director has seen that they do not spoil their work by over-acting. It has punch.

TRADE REVIEW: George T. Pardy: "The Westerners" carries a punch in every moment of its swiftly-pulsing action—a story well worth the telling and *told as it should be in pictures.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Rather Slow-Moving Adaptation of Play.

Earle Williams in

"THE WOLF"

Vitagraph

DIRECTOR ..... **James Young**
AUTHOR ..... **Eugene Walter**
SCENARIO BY ..... **Paul N. Sloane**
CAMERAMAN ..... **Max Dupont**
AS A WHOLE ..... **Rather slow-moving character study with many familiar situations leading up to long-expected climax; had some interesting ends; pretty mountain backgrounds.**
STORY ..... **Adaptation of the stage play of the same title; fairly clever character-drawing; not quite enough plot for six reels.**
DIRECTION ..... **Handled players capably and brought out points with fair force; artistic on exteriors.**
PHOTOGRAPHY ..... **Varied; much of it very good; some interiors not so good.**
LIGHTINGS ..... **Some good firelight effects**
CAMERA WORK ..... **Fine on mountain exteriors**
STAR .... **Got away in only fair order with part that demanded much to make it strong.**
SUPPORT ..... **Robert McKim a finished villain; Jane Novak, George Nichols, Brinsley Shaw, Billy Mason and others adequate.**
EXTERIORS ..... **Very good mountain stuff all the way through; many shots of real beauty; scenic investiture one of the film's assets.**
INTERIORS ..... **Ordinary mountain-cabin stuff**
DETAIL ..... **Most of the time all right; but real work sometimes was shirked.**
CHARACTER OF STORY ..... **Revenge for ruination of girl the main theme.**
LENGTH OF PRODUCTION ..... **5,400 feet**

WHAT plot there was in "The Wolf" builded up very slowly in the six reels alloted the adaptation of Eugene Walter's play. At all times the tempo was slow—so slow as to kill much of the suspense that could have been obtained. This dearth of suspense was not wholly due to plot action, but also due to the familiarity of the situations and the fact that several times one was told just what was going to happen. Further, this was done through repetition of situations that were very much alike. Two or three times one character wanted to kill the villain, but each time the lead-character insisted that it was his right to kill the man. So everybody knew the villain was going to be killed in the end.

The film opened with a prologue showing Earle Williams and Brinsley Shaw leaving the Ojibway village on a trapping trip. They left behind them Earle's half-breed sister, who was betrothed to Shaw. During their absence Robert McKim, an engineer, wronged Earle's half-sister, and later she died. Two years later, when the men came out of the North, they vowed to kill the man who had been responsible for the girl's death.

The action here shifted to three years later, but the fact that three years had passed was not registered very well except through a title. Earle wore almost the identical clothes, except for a new hat, that he had worn five years before.

Much interest centered around the passages between George Nichols, a Scotchman, and his daughter, Jane Novak. It was not made quite clear at first just why Nichols hated Jane so much, but later on it became known that Nichols hated Jane for her mother's sin, and said the girl's soul was black.

There were some good passages between Earle and McKim, which tended to bring out the bigness of the trapper and the villainy of McKim. McKim was doing his level best to get Jane to go away with him, although Earle loved her.

Things began to snap up during the early part of the fifth reel. The fifth and sixth reels contained some suspenseful sequences, and there was a very well done race down the rapids in which Earle, Jane and Shaw were in one canoe, pursued by McKim in another. McKim's canoe hit a rock and threw him into the stream. He followed on foot.

There were some very good firelight scenes along about here, the only criticism being that the sequences did not match up. Those scenes around the fire were taken at night; those in the surrounding woods were photographed in daylight and the film tinted. It was in these sequences that the big fight took place. The scrap was quite a thrilling affair in which Earle finally bested McKim.

Much good mountain scenery was filmed in the picture. There were hundreds of feet of really beautiful mountain scenery. This included views of pines lakes, falls, rapids and the like. That footage devoted to the canoe race was especially good. The whole story is laid out-of-doors, and Director Young deserves no little credit for the many artistic shots that he obtained. On this score the production was very good indeed.

Has Much in It That Will Please Average Fan.

Box Office Analysis for the Exhibitor

"The Wolf" is pretty good program stuff, and contains much that will interest the average picturegoer. Of course, it is not a subject that will make a great big hit in a first-run theater, but it will get by in very good order before a crowd that has not been led to expect the very best. It's fairly certain that most folks who see the film will have been satisfied that they got their money's worth merely because of the beautiful shots that form the backgrounds for most of the action. That sort of stuff in a film often makes many folks forget the thinness of story.

And with this one you have something to advertise that should help in drawing admissions—the fact that the picture is an adaptation of a play by Eugene Walter. The play made a big hit when it ran in New York several years ago, and its title no doubt is familiar to many of your folks. And you know yourself just where Eugene Walter stands as a playwright.

Earle Williams has quite a large following, and in the offering he has a role that should make his screen appearance please them. The cast all the way through is O. K. as far as that goes.

If you want to make a little fuss over this one—it is in six reels—you can do a little teaser advertising in advance. Have a very small cut made of a wolf's head and have lettered on it "The Wolf." These cuts can be given a little space in your daily advertising, and are sure to arouse some curiosity as to what it's all about. The same idea can be used on throwaways and in programs. Don't spoil the effect by printing more than the two words—"The Wolf"—until you are ready to make the announcement of the showing.

Visit of N. A. M. P. I. to Eastma

Plant, Rochester, N. Y., August 5th, 1919

SHORT STUFF

No. 249---Straight from the Shoulder Talk, By Carl Laemmle, President, Universal Film Manufacturing Company.

The whole trade knows in its heart that there has never been a time when the Universal did not excel the whole field on short stuff.

The whole trade knows, also, that there is a great and growing demand for short stuff on the part of the movie fan. It is no longer used as a filler. It is no longer bought haphazard. Short stuff has become the real feature in many a fine theatre, with the result that the owners are more than mopping up profits.

Who on earth can give you such a really complete and wonderful array and variety of good short stuff as you'll find on this list:

Lyons & Moran Comedies (every other week)
Universal Current Events (every week)
International News (every week)
Hearst News (every week)
Two-reel Western (every week)
Eddie Polo Series (10 "Cyclone Smith" stories)
Maj. Allen Animal Hunt Pictures
Joe Martin in "Monkey Stuff" and "Jazz Monkey"
James J. Corbett Serial (Coming in September)
Elmo Lincoln in "Elmo the Mighty" Serial
Marie Walcamp in "The Red Glove" Serial
Eddie Polo in "The Lure of the Circus" Serial
Rainbow Comedies (every other week, beginning in September)
Okeh Comedies (every other week)
Century Comedies (every other week, beginning in September)

There's enough fine short stuff here to enable you to MAKE UP A WHOLE PROGRAM OF IT. Maybe your patrons would welcome the change from long features now and then. It's worth trying, right now at this season of the year.

Short Stuff

Frohman Amusement Corp. is releasing a series of two-reel Western mellers starring "Tex" Guinan that should be good stuff for the cheaper houses. Of course, some of them are quite wild and wooly, but hey make no pretense at being anything else than out-and-out Western mellers.

All of those subjects seen contained enough action of the usual sort to get them by the sort of a crowd that likes this sort of stuff. Miss Guinan certainly can ride, and wherever there's anything doing she's generally on hand. She is billed as "the female Bill Hart," and does much in the releases to earn that title.

The photography in all of the stuff is clear and sharp, and the films were photographed amid real Western surroundings, with the consequence that many times a good shot is obtained.

The latest releases shown in this series are "Little Miss Deputy," "A Dangerous Little Devil" and "Some Gal."

* * *

"The Jazz Instructors" is the title of a very good Mutt and Jeff cartoon. In this one little Jeff shimmies all over the screen, while Mutt plays the jazz tunes, and if you put this one on right it will be a scream. It is suggested that you have your drummer rehearse with the cartoon before showing. The result should pay. It is one that allows a clever drummer and a "jazz" musician full play.

* * *

Pathe releases "Baseball," a Novagraph analysis of motion reel that is pretty good. The film is one that will give its viewers a lot of good healthy laughs despite its educational worth. In the film the motions of all of the stars of the New York Giants are stopped down to eight times less than normal, and they sure are amusing. The reel was seen at the Strand, and it was very well taken, receiving considerable applause.

* * *

Mutt and Jeff burlesque wild meller stuff in "West is East." In the number they get mixed up with a Turk, and after a very funny chase the pair learn that he wants to tell him they have inherited all sorts of wealth. The animation is up to standard and the laughs numerous.

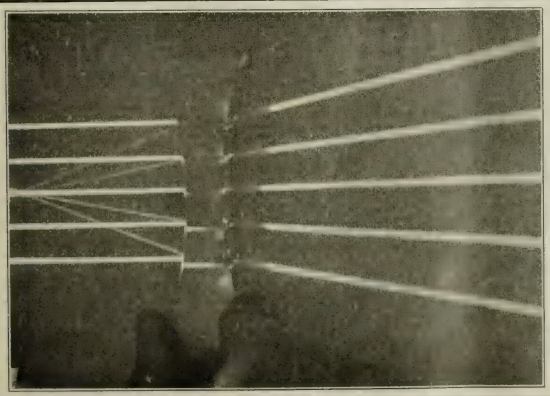
* * *

"Treating 'Em Rough," a two-reel Mack Sennett-Paramount subject, has little worth as a comedy but there are things about it that make it quite attractive. As far as laughs go the number is quite unfunny, but there is a lot of clean amusement presented by the dog that has a large part in the picture. The dog is the well-known Great Dane that has appeared in so many Mack Sennett comedies, and in this one he proves what a sterling actor and what a well-trained animal he is. The children should accept this with much appreciation — solely because of the work of Teddy.

Teddy picks up a tramp dog in this one and takes him home, in the course of which Teddy pulls a lot of good stuff.

* * *

Universal offers a very good comedy number in "A Baby Doll Bandit," a two-reeler. There is a monkey in this one who is the whole show. Mr. Monk pulls much good stuff. He is the head-waiter in a tough Western saloon at first, and proves himself a well-trained animal. Later he



These are light-rays, performing stunts, just to show you how your eye works—one of many amazingly wonderful scenes in

THROUGH LIFE'S WINDOWS

The Tale of a Ray of Light

Written and produced by

P. D. HUGON

Copies now on sale. Description and prices from

WORCESTER FILM CORPORATION

145 West 45th Street New York City

goes to school and pulls more antics that are sure to get a response—especially from the kiddies.

The offering has a series of snappy, fast-action sequences as a wind-up. The girl bandit holds up the stage, and from then on they "jazz" things up in a swift comedy style. Much hard riding and considerable trick stuff is done. Also, there is a good chase in which the sheriff, on a motorcycle, pursues the girl-bandit, who rides her horse up and down stairs and all through the saloon and other buildings.

* * *

Educational Film Corp. releases "Scenic Succotash." The reel is just what the title implies —a concoction of odds and ends of scenery titled in an amusing manner. In the film are beautiful shots of mountains, valleys, lakes, rivers, water falls, surf, and just about everything else. All of the stuff is well photographed—fully up to the Bruce mark.

* * *

"The Land of Silence" is a one-real Bruce Scenic released by Educational that has considerable worth. It was photographed by Jesse G. Sill. In this a successful play is made rather for the poetic idea expressed rather than a mere sight-seeing trip. The name or location of any of the beautiful spots filmed is not given in the titles. Merely is the viewer brought with a man and his dog to "The Land of Silence,—a land of pines, snows, reflecting lakes and welcoming mountains." Many most effective scenes are screened, particuliarly on the mountain top, where one sees clouds passing a few feet over his head. This should be especially good hot-weather stuff.

* * *

One of the most interesting short releases shown for some time is "From Cocoon to Kimona," a Burton Holmes Travalogue released by Paramounnt, in which the various processes of silk, as developed from the cocoon until it appears in the finished kimona, was recently presented. The scenes were shot in Japan and the varying processes are most interesting. The types presented are unusual and the entire subject furnishes information of a most interesting nature relative to silk as it is developed in Japan.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervision.*

The
BRUNTON
STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Wid's Daily Binders - $1.75

Invaluable for reference purposes.

Artistically Produced Picture Has Thin Story Material

June Caprice and Creighton Hale in

"THE LOVE CHEAT"

Albert Capellani Prod.—Pathe Dist.

DIRECTOR .....George Archainbaud
SUPERVISED BY.....Albert Capellani
ART DIRECTOR .....Henri Menessier
AUTHOR .....Tristram Bernard
SCENARIO BY .....Peggy McCall
CAMERAMAN .....Lucien Tainguy
AS A WHOLE.....Artistically produced picture that was full of fluffy sugar; very slow comedy-drama with quite an appeal to the eye.
STORY.....A French comedy-drama adapted into American atmosphere; had very scant plot for footage.
DIRECTION.....Permitted far too many close-ups that retarded the action; successfully strove for artistic effect.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Always artistic
CAMERA WORK.....First rate for greater part
STARS....Neither showed any great acting ability; but both were pleasing lovers.
SUPPORT.....Adequate company included Edward Davis, Alfred Hickman and Charles Coleman.
EXTERIORS.....One or two very pretty shots
INTERIORS.....Beautiful and tasteful sets; always artistic.
DETAIL.....Minor points scored effectively; little things received careful attention.
CHARACTER OF STORY.....Wholesome romance
LENGTH OF PRODUCTION.....4,640 feet

"THE LOVE CHEAT" was another example of dressing up a story worth a few dollars in several thousand dollars worth of beautiful production-clothes. From the standpoint of artistic production there is nothing but commendation to give the film. Lightings, stagings, sets, photography and all other technical details received the attention of experts, and showed it by the pictorial tastefulness of the picture. But all of this beautiful stuff was camouflage hiding with an appeal to the eye the weakness and thinness of the plot. The story was by far too thin and sugary sweet to hold up to five reels, and the wealth of artistic padding did not extenuate for the dragginess of the story.

The story was very fluffy. It contained quite an amount of heart-interest, and was wholly used up in telling a conveniently arranged and often long-drawn-out tale of the love between an heiress to millions and a struggling artist. The film sadly lacked action and did not contain overmuch suspense. Matters were arranged so conveniently between the lovers for most of the time that the viewer knew always that it just simply had to come out all right in the end. It did.

Time and time again the action was retarded by long sequences showing June Caprice and Creighton Hale billing and cooing. There were scores of feet of film devoted to close-ups of the love-making, and often June and Hale would go off one scene and on another in almost an identical situation. Close-ups were used to too great an extent throughout. This held true of the other characters as well as of the leads. All of these close-ups were well-lighted and artistically photographed, but there was too great a sufficiency of them.

The picture was very light and airy. The story told of Hale, a struggling artist, receiving an invitation to meet a man on a business deal at a fashionable hotel. Arrayed in a dress suit Hale, by accident, joined a party at the hotel and there met June, who was the unspoiled daughter of a millionaire, affianced to a man she did not like.

Hale and June fell in love at first sight, although Hale withheld his identity, allowing June to believe him one of the social elect. Here there are many passages registering their regard for each other. Because of his love of June, Hale was led into "cheating" her by allowing her to believe him a man of power and financial standing. It was in that manner he "cheated"—aided and abetted by a promoter friend who probably thought there were financial possibilities for him in the marriage of June and Hale.

But previously the promoter had gotten Hale to sign some "poipers." These were receipts for money Hale never got. When the man June was affianced to put up a howl to the promoter the latter helped darken Hale's reputation by springing the "poipers," showing that Hale had borrowed money to carry on his courtship. At about the same time—the night the engagement of Hale and June was to have been announced—Hale became ashamed of himself and failed to appear, writing that he was an impostor.

He got a job in a curio shop as salesman. Soon June came there, searching for him, because of her belief in him. There matters were adjusted between them, each finally realizing that it was the other's real and deep love that had made the course of true lovers run unsmooth.

Many Women Will Like it Because of Romance

Box Office Analysis for the Exhibitor

With a crowd composed largely of shop-girls who just love to have the romance laid on sugary and thick as possible this will go over big. It is just crammed full of love-making and is the sort of stuff some of the fans take in large doses and ask for more. It is very light entertainment. There is no really villainous villain, and the picture is thoroughly clean.

On its pictorial side there is much to be said in favor of the production. At all times is an artistic effect successfully striven for, and the picture appeals to the eye in no little degree. On the score of its artistry it will go over with any audience, but present-day audiences are demanding more than artistic productions.

You have an idea of the drawing power of June Caprice and Creighton Hale if you showed your crowd "Oh, Boy!" the last picture in which they appeared. If your folks liked the co-stars in that one there's no reason why their followers won't be glad to see them again.

In exploiting the picture play up the heart-interest. Tell your folks you have a beautifully produced picture that tells the story of the love of a struggling young artist for an heiress. Go as strong as you want on the sentimental end, because the film is love-making all the way through. And if you want to you can use the line that the picture is the French stage comedy-drama, "Le Danseur Inconnu," adapted to an American atmosphere.

As many stills as possible should be used with this one, because many of them show the artistic side of the picture. A lobby display of pictures might help in bringing in transients.

WID'S 1919 YEAR BOOK

—A ready reference of reliable information — A world's almanac of authentic statistical data of inestimable value to every Producer, Distributor, Director, Star and Executive every day of the coming year.

OUT IN SEPTEMBER

Mild Comedy Pokes Fun at Suffrage. Its Humor Obvious

Arthur Ashley and Dorothy Green in

"THE PRAISE AGENT"

World

DIRECTOR .....Frank Crane
AUTHOR .....Earle Mitchell
SCENARIO BY .....Clara Beranger
CAMERAMAN ..... Max Schneider
AS A WHOLE.....Mild comedy dealing with a militant suffragette and the romance of a resourceful press agent.
STORY.....Had some fair twists, but its humor was of the obvious sort; relied more on exposition than situations.
DIRECTION.....Kept the action fairly well animated; made the characters stock comedy figures.
PHOTOGRAPHY.....Varies; in the main very good
LIGHTINGS .....No special effects striven for
CAMERA WORK .....Straight stuff
STARS.....Both pleasing and capable enough for story's needs.
SUPPORT.....Jack Drumier, Lucille La Verne, J. W. Johnson and Lola Frink up to mark.
EXTERIORS....Very few; straight city street stuff
INTERIORS.....The usual thing; suitable
DETAIL.....In many places held up convincingly; some few slight slips.
CHARACTER OF STORY.....Clean comedy
LENGTH OF PRODUCTION.....About 5,000 feet

"THE PRAISE AGENT" was a mild comedy number that contained a large amount of obvious humor, but virtually none of the spontaneous sort. The film's comedy worth lay chiefly in its story-telling rather than in its situations. And there was no attempt made at subtlety or finesse—no mental effort was required at any time on the part of the viewer to gather any point, and it's a very safe bet that none of the humor was of the sort that will go over the heads of even the most mentally inert crowd. Its humor can be likened to that in most of the newspaper cartoon series as compared with that registered through the medium of snappy, clever paragraphs; the former is pure surface stuff with little appeal to the intelligence, the latter is deeper stuff having a different sort of appeal for appreciation.

In its entirety the film just ran a straightway course without ever hitting any high spots. Its entertainment value was based almost wholly on the broadness of its comedy, seasoned with a pleasant romance.

The chief comedy character was that of a militant suffragette. She was the stock figure for that sort of thing—mannish dress and mannerisms, and altogether the burlesque type of suffragette. And the dialogue she was given in the titles was of a vintage dating back to when all the vaudevillans were poking fun at suffrage—the usual downtrodden female stuff. This sort of stuff has long since become passe.

Arthur Ashley and Dorothy Green are agreeable screen players, and they had several fairly appealing moments during the courtship sequences. Arthur was the press agent of a show, who later got mixed up with the suffrage movement. Dorothy was the daughter of the Senator's wife, and was an ardent follower of her mother's militant tactics.

Arthur fell in love with Dorothy, but to win the parents' consent he had to do some resourceful work. He got in wrong with the suffragettes when he saved Dorothy from jail. And part of his job was to get the mother's consent. This she would give, she said, if Arthur won over to "The Cause" the Senator. This he managed in the end by a rather clever stunt with the Senator's soap coupons.

In those passages where Lucille La Verne had Dorothy hidden in an apartment hotel Arthur did some fair stuff by climbing up the outside of the hotel into the apartment. All of these passages held a fair amount of amusement, which goes for the whole film —fair.

The picture was not produced quite as carefully as it might have been, for, while detail in a great part was watched carefully there were several ends that did not hold up to analysis. For instance, a gang of women pickets were seen before the Governor's place. The end of the scene showed them walking off. The next scene showed them in jail. Another, in one sequence Arthur has a cane—for which he has use in an incident. Next he was seen minus the cane. Also it was registered that the apartment hotel in the picture was the "Domenique." One exterior showed a sign containing the real name of the hotel that was used, and one interior showed the sign of a different restaurant. There were several other very minor breaks that showed lack of deep care.

Might Go All Right in Smaller Houses

Box Office Analysis for the Exhibitor

This is just fair program stuff, and is destined to please only a crowd of the sort that is easily satisfied. In the smaller neighborhood theaters it might go all right, but before a downtown audience it would hardly get by with any great degree of success.

The suffrage angle must be considered in weighing the picture. It is a fact that several years ago all sorts of burlesques on militant suffragettes got by, but in the present day folks have come to take the question more seriously. It is only fair to assume that mnay women who see the picture will take exception to its attitude toward suffrage. All of the way through the film the efforts of women to obtain the ballot is made light of. This must be considered especially in those localities that already have given women the vote, and also where the feeling is very pro-suffrage. Of course, on the other hand, even some ardent suffragists may be broad-minded enough to take in good humor the fun poked at their cause, even if it isn't done cleverly.

The film ought to furnish quite an amount of entertainment to anti-suffragists. There are still many folks that do not take suffrage seriously, and to them this might be all right.

Arthur Ashley and Dorothy Green have made quite a number of fans among the regulars, and they had quite a good picture in their last release—"The American Way." If you showed that picture to your crowd they might want to see this one.

The picture is absolutely clean and, on that score, fit for presentation before any audience.

GRIFFITH

SUPER-PRODUCTION

REVIVED BY POPULAR DEMAND

To be presented at the Geo. M. Cohan Theatre, New York City, for One Week Only, beginning Monday, August 11th, as the third offering in the Griffith Repertory Season

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Visualizing the necessity for the cessation of armed strife.
The horror and futility of war.
Reasons for avoiding all wars in future.
A play of happiness and thrills.

Released Through

HEARTS OF THE WORLD COMPANY

Suite 720 Longacre Bldg., 1476 Broadway, New York

ALBERT L. GREY, General Manager

Study of Character Development Very Ordinary

Albert Ray and Elinor Fair in

"Love Is Love"

Fox

DIRECTOR ..... **Scott Dunlap**
AUTHOR ..... **Richard Washburn Child**
SCENARIO BY ..... **J. Anthony Roach**
CAMERAMAN ..... **George Schneiderman**
AS A WHOLE..... **Very convenient and rather weak study in character development that missed fire; full of inconsistencies; ordinary program stuff.**
STORY..... **Mechanical plot just ground out to fit situations; not sincere enough to convince.**
DIRECTION..... **Always took the easiest and "moviest" way out.**
PHOTOGRAPHY ..... **Good and bad**
LIGHTINGS..... **A very few good effects; some very lifeless stuff.**
CAMERA WORK ..... **Conventional**
STARS..... **Albert Ray not exactly fitted for the sort of a role given him; Elinor Fair didn't have much to do.**
SUPPORT..... **William Ryno had fair character bit; Hayward Mack, Harry Dunkinson and John Cossar did only fair work.**
EXTERIORS..... **Straight city street stuff mostly**
INTERIORS..... **Just ordinary studio sets**
DETAIL..... **In some spots good; in others showed lack of thought and care; numerous inconsistencies.**
CHARACTER OF STORY..... **Young crook, honest at heart, redeemed through love.**
LENGTH OF PRODUCTION..... **About 5,000 feet**

VERY ordinary program stuff is offered in "Love is Love." The film endeavored to be a study of character development under the influence of love, but it missed fire quite badly all the way through. Everything was done so conveniently and with so little real care or thought that for most of the time the film did not convince at all. The plot was presented in the most "movie-like" manner, which is to say that no effort was made at depth or seriousness or presentation—many matters were glossed over in the action and explained only in titles.

There were many inconsistencies in the plot, and the lead-character did not ring true; nor did he show any real strength of character. Despite the fact that he was supposed to be redeemed through love, he evidenced all sorts of weaknesses and never did get any real sympathy. This character was in the hands of Albert Ray, who struggled manfully with his role, but he was not exactly happily cast. The part was not the sort with which he does best.

The love interest was an incidental affair for most of the early footage. It was only along about the middle of the third reel, when the story began to flop quite noticeably, that the love interest was rung in more strongly in an effort to save the picture.

The chief trouble with the leading character of the story, as presented, was that the character was inconsistent. First, Ray was seen as the tool of a crooked locksmith. He was a weakling held in the power of the locksmith by the latter's threats. Even when his girl friend, Elinor Fair, told him that he was not much of a man or he would take the job she had obtained for him he did not rebel to any great extent. This fact did not get much sympathy for him. He was being used as a tool by the old locksmith and the latter's accomplice.

And despite the fact that he wanted to go straight, the youth sand-papered his finger-tips one night and went out on a "job" with the locksmith. But he was halted in his safe-cracking by reading a line of Hamlet in a book that had fallen on the floor. It was then he beat up the old man, went to the Salvation Army, and the next day took a job as porter in the hotel in which Elinor was a maid.

The villains, anxious not to lose such a genius as Ray, "framed" him. But he was released on bail furnished by one of the crooks and beat his way to a Western town, where he got a job setting type. Meanwhile Elinor gained the sympathy of the police captain, and the latter interested himself in Ray's behalf. But Elinor became sick and went to the hospital. Ray's letters to her were unanswered, and he came to the city to search for her.

He had to go to the police captain in order to find Elinor. This he did in the face of his possible arrest, but the kindly police chief gave him twenty-four hours in which to find and marry Elinor. After a fruitless search Ray reached a park bench, and there, just as nice as you please, found Elinor. But she wouldn't have him, believing he only wanted to marry her to stay out of jail. However, he slipped a wad of dough into her pocket and she ran to the kindly police captain. The latter told Elinor that Ray really loved her, so she ran back to the park bench and found Ray.

There were many loose ends in the picture, one of them being the fact that the kindly police captain didn't do a thing to Ray for jumping bail or for his part in burglary with the locksmith. Space limits an enumeration of other inconsistencies.

Offering Not Up To Mark of Previous Ray-Fair Releases

Box Office Analysis for the Exhibitor

In view of the worth of recent releases in which Albert Ray and Elinor Fair co-starred, you might attract some patronage by announcing their latest release. But the picture falls far short of the mark set by their last picture, "Be a Little Sport," which probably made a hit with your folks if you ran it. On the strength of that good comedy-drama you might get by with this one, but don't promise too much.

The picture is entirely different from the stuff Ray and Fair have been doing, and many folks probably will be disappointed to see them in a picture so gloomy as this one. The subject is decidedly out of the line of these two players. They have proven their forte to be light comedy-drama. There is not a really light moment in their latest, and you're not playing fair if you bill it as a comedy or comedy-drama.

The title probably may attract a bit, but just how it relates to this film's subject matter is difficult to understand. However, if this one comes to you on contract it's up to you to capitalize on "Love is Love," and probably the best way of doing that is to refer to "Be a Little Sport," if you ran it, and if it made a hit.

The offering is very ordinary program stuff, so if it comes to you it is suggested that you get the best comedy and other short stuff possible to take away the probable effect on your audience of having seen something not worth much.

Few advertising possibilities suggest themselves. The film was not expensively or attractively produced, and on that score doesn't carry very far either. So probably the best thing to do is to give it just the usual amount of publicity, and hope for a better one next time.

STUDIO WANTED

For period of six weeks starting August 25th. Must be modern in every respect and within one hour's ride of Times Square. State full particulars, regarding rental, etc. in reply.

BOX 105 - WID'S DAILY

Excellent Detail and Pleasing Artistry in Good Production of Old Indian Formula

Robert Warwick in

"Told in the Hills"

Paramount-Artcraft

DIRECTOR ..... George H. Melford

AUTHOR ..... Marah Ellis Ryan

SCENARIO BY ..... Will M. Ritchey

CAMERAMEN..... Paul Perry and Henry Kotani

AS A WHOLE..... Old-time Indian meller artistically done with enough big scenes to take off the curse.

STORY..... Rather obvious throughout with no genuinely tense dramatic values; decidedly of Indian stuff formula.

DIRECTION..... Apparently did his darndest with good atmosphere, artistic photography, et cetera, to lift this into worthwhile class.

PHOTOGRAPHY..... Generally very pleasing with many decidedly artistic bits.

LIGHTINGS Some very fine; some too uniform

CAMERA WORK..... Varied from excellent to just fair.

STAR..... Heroic figure looking rather odd in costume at first, but rather the right type for such a production.

SUPPORT..... Ann Little very pleasing; all others quite satisfactory.

EXTERIORS..... Many very artistic shots, but some could have been better.

INTERIORS..... Generally excellent as to construction, but some times too uniformly lighted.

DETAIL..... Splendid, which is one of film's best assets.

CHARACTER OF STORY..... Unadulterated Indian meller that may please because of reminiscences.

LENGTH OF PRODUCTION..... About 5,500 feet

CONSIDERED from the viewpoint that this is a picturization of a well-known old-timer, the production will undoubtedly entertain and be passed as satisfactory, but I am afraid that a large percentage of our film fans who are not familiar with the old-time story will check this over and consider it only a lavish attempt to do the Indian formula which they have grown very accustomed to through observation on the screen.

As regular releases run, I would say that this will go over the hill all right, because the director has slipped in quite a lot of artistry, and has been particularly careful with his detail. He has presented rather a realistic conception of life in the days when Indians went on the war-path, and from that viewpoint the film in many ways is particularly interesting.

The chief objection that will be brought to this subject is that the story is painfully obvious, particularly to the regular fans, and it is quite lacking in really big dramatic situations. This is partly due to the formula which forbids our considering the soldiers in any great peril of the Indians when we have already been shown that friend hero has discovered a tunnel through the mountain on the other side of which they have been trapped. We jest know that air hero is gonna get through in time.

Mr. Warwick, as the heroic matinee idol type, marches through the production in a manner that should delight any lover of the idealistic western scout of the old days. Ann Little, as the girl we know the hero is going to get, and Monte Blue, as the young Indian chieftain who is dramatically killed to cause complications between the Indians and soldiers, were pleasing, and the rest of the cast blended nicely, with Tom Forman, Wanda Hawley and Eileen Percy having rather small parts.

Quite a lot of Indians are used in some scenes, and we also have a troop of cavalry on the job in old time costumes. Some of the incidents in which these hundreds of people participated helped rather materially in giving body and size to the offering.

While in my judgment your fans will not rave over this, it is quite possible that they will be entirely satisfied if you are careful in the handling of your advertising campaign.

Be Careful in Your Advertising, Because Many Will Think Old-Time Story Weak

Box Office Analysis for the Exhibitor

There is one thing about this film that should certainly be done in a manner that will leave no mistaken impression in the minds of any who are going to see the production. You should come out clearly and forcefully in your advertising campaign, explaining that this is a picturization of a famous story, presenting a vividly realistic conception of the old days in the western hills when American pioneers were blazing the trails through the territory that had for a long time been the home of the Indians.

You might go about this from the attitude of "You have seen Indian pictures and Wild West stories on the screen that have been hurriedly thrown together in the rush of the old days of film production, but here is one of the American classics given a production of proper dignity with every detail of the time and atmosphere carefully checked up."

You must also, of course, expect to place considerable emphasis on the star, Robert Warwick, because your attendance at this will depend to a great extent upon the magnitude of his following in your community. Ann Little, Monte Blue, Wanda Hawley, Tom Forman and Eileen Percy have many friends, and it would be advisable to give this cast some prominence in your advertising.

I would advise you to make no wild claims about this being the most superior western ever produced, or anything of that sort, because extravagant adjectives at the wrong time have a real kickback, and it is always much safer to talk about the merits that you are sure of in a production instead of shooting indiscriminate meaningless phrases, because the usual extravagant string of adjectives has become meaningless to the great percentage of regular film fans.

You are very safe in saying that the production values of this are excellent, and you should alibi your story on the strength of its past popularity; but you will note that there is a difference between working that way and making a general claim of excellence.

Cuts and Flashes from the West

Over in the hills of Hollywood is Laughlin Park and on the hill lives C. B. DeMille, and next door to Cecil is Bill Dodd's home. Friend Dodd being an architect, he built quite some beautiful place, and his home and Cecil's stand alone in this wonderfully beautiful park hill top. Just now George Loane Tucker is doing some scenes for his next big special in Friend Dodd's home. Incidentally, this home was the domicile of Charlie Chaplin and Mrs. Charlie last winter.

* * *

Jesse Hampton had a few hundred men and horses out in the wilds doing big exterior stuff for a coming special the other day and the temperature was 110. They came back with layers of mud on their faces from the combination of dust and good old sweat. Incidentally, they had a lot of black boys in Zulu costume and the locations were covered with cactus. Imagine the pleasure of trying to keep that gang at work. No trouble keeping them looking fierce.

* * *

Frank Ormston is now technical director at L. J. Gasnier's Astra Glendale studio and I want to hand it to Frank for some wonderful sets I saw up the other day for Lew Cody's first film.

* * *

Caught George Melford shooting a great big set representing the Ziegfeld Follies' and Oh, Lady, Lady, he did have "some swimmin." Still, they speak of directing as work.

* * *

Every Tuesday night if you want to find the film gang you must look out at Jack Doyle's Vernon tea party where they stage each week six really fast four-round bouts. For half an hour before the first gong the street outside is filled with celebrities and executives. It is a great and freely used chance to talk over the happenings of the week. Visitors on sight-seeing trips would lose their eyesight if they ever stumbled in on that gathering of regulars.

* * *

Roscoe Arbuckle who runs the Vernon Ball Club, hopes to arrange a small time world's series with the winner of the American Association—If Vernon wins the Pacific League pennant and he thinks they will.

* * *

Warner Oland, you know the wicked old willun, is goin' to look mean in Lou Gasnier's next serial. They call it "The Third Eye"—not bad, eh?

* * *

Louie Burston is "stepping on it" over at his new studio, just finished, across from the comedy gang, the Christies and L-Ko. He can tell you more in two minutes about what is being done on the lot than you could absorb in an hour. But they do seem to be "goin' some."

* * *

There's a fightin' Irisher out here from Arizona, some combination, yes, Arizona and Irish, who is so good as a lawyer that most everybody wants him, but Famous Lasky takes up most of his time. His name is Neil McCarthy. Now, Neil had an agreement with Sid Grauman (of course you know who Sid is; well, "showman," that is definition enough) and right in the middle of one of Jack Doyle's "fight nights," Neil sent over a note to Sid reminding him that the cigarette Sid was enjoying would cost him two suits of clothes and a hat. It was bad enough for Neil to get a wardrobe thusly without spoiling Sid's evening, but then these lawyers, you know, they want to clinch their evidence.

* * *

The Assistant Directors Association had a barn dance at the Brunton lot and, "by heck," the gang in overalls and gingham had a right merry party. There was a big crowd.

* * *

Sam Goldwyn is back on the job here and he should be feeling good after recent deals. Sam has some mighty good directors on his lot and he apparently has some wonderful material in line for production.

* * *

Ruth Roland's doing a serial that's going to make you all sit up and take notice. At least some of the things I saw around the lot sure gave that impression.

* * *

Did you catch Al Christie's "Shades of Shakespeare." Say, Al boy, go hard on that burlesque stuff, you sure give it some laughing twists. The gang at the California ate it up.

* * *

With Vernon closed the film shimmy sharpshooters collect regularly now at The Ship, or at the Alexandria. The good old music has gone from the Ship and the Alex. has better music. So Baron Long's marine trysting place may slip if he's not careful.

Wid Gunning

Now then

CAMERAMEN

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REX BEACH

-his powerful story

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Directed by Reginald Barker
Produced under the direction of
Goldwyn

Latest Bulletin: Just booked by the new Capitol Theatre

A picture with an outside popularity (newcomers to your theatre from the Rex Beach readers.)

You'll draw an outside audience if you apply the appeal we have prescribed for this picture.

"Haven't you at sometime or other seen your whole life's direction change, because of an outside influence, perhaps of a young girl?"

The bleak North is a background for a lurid onrushing action.

See it first—You decide

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX. No. 47 Sunday, August 17, 1919 Price 25 cents

RELEASED SEPTEMBER 21

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by C. GARDNER SULLIVAN

A Paramount-Artcraft Picture

SHALL husbands be the only members of the family privileged to step out now and again? When a husband neglects birthdays, forgets anniversaries, flirts with his stenographer and thinks it a shame when dinner isn't ready on the dot, there's bound to be something happening soon in his young life. Enid Bennett, as the neglected wife fights the devil with fire and makes hubby wish he'd stayed by the fireside.

Step out to your exchange and see "Stepping Out." You will want to book it.

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Photographed by GEORGE BARNES

Supervised by THOMAS H. INCE

Paramount Artcraft

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This genius of motion picture technic is to make eight productions for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart. And his first picture will be

"Soldiers of Fortune"

By Richard Harding Davis

the novel that has been read by new thousands every year for twenty years—the novel on which AUGUSTUS THOMAS based a stage play that has survived nearly two decades of changing tastes and incessant competition — a story famed for its rippling style, its swift dramatic action and the hypnotic power of its love appeal.

This new Dwan masterpiece is destined to be a triumph of the coming season.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

REALART PICTURES

REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Marcus Loew enters legitimate field—to build 15 dramatic theaters.

Famous Players restrained from showing "Peg o' My Heart."

Tuesday

Film actors involved in suit of theatrical producers against Equity Assoc. for $500,000.

E. K. Lincoln to star for American Cinema.

W. H. Prod. restrained by Federal Trade Commission from reissuing old Hart films without displaying old titles.

Adolph Zukor reported in control of Kinema and California theaters in Los Angeles.

Wednesday

Mutual to release Lone Star Chaplins one every six weeks.

Stromberg leaves Goldwyn to organize exploitation department for Select.

Miami Valley Exhibitors support New York Exhibitors on St. Louis stand.

National Film withdraws from Pioneer Film.

Bray to release through Goldwyn.

Thursday

Stanley of Philadelphia buys 3 theaters in Camden, N. J.

Arthur James to go abroad for Fox.

Doraldina to appear in "Sumurun."

Ethel Barrymore to make series for International.

Famous Players to release 17 short subjects in September.

Friday

Emile Chautard Prod. to be released through Realart.

Apollo Trading buy foreign rights on Blackwell Prod.

Universal in $5,000,000 combine with Italian producers.

Baltimore to have a $1,500,000 theater.

Carl Laemmle buys 12 stories for Universal stars.

Griffith repertory season to be resumed in winter.

Saturday

World to release two reelers edited by Joe Mitchell Chappel of Boston.

Goldwyn lands five first runs in St. Louis.

Natl. Asso. warns that new shipping cases must be in universal use by Sept. 1.

Miami Valley (Ohio) Exhibitors and New York State League may combine.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Does Percentage Booking Make You Weak in the Knees?

Now that we are about to start the active try-out of the open booking plan, with most of the big organizations and practically all of the individual independents working with open booking in mind, the exhibitor is confronted with a real strain upon his ability as an intelligent buyer.

What are you going to do about it? You either have to prove your ability or get lost in the shuffle, because, believe me, boys, there is going to be some activity in exhibition in the next six months.

One of the biggest problems that the exhibitor has to face is the question of percentage bookings.

In the past the bigger organizations have almost without exception played ball on a straight rental basis, chiefly because they were selling pictures by the job lot. The individual producers, on the other hand, have frequently done business with the exhibitor on a percentage basis as a result of the fact that the salesman of the picture and the exhibitor found themselves with decidedly varying opinions as to the ability of the picture to draw at the box office.

The larger organizations, through being able to use the club of other productions, have been able, where they desired, to force the issue of booking the big film at the rental which they asked, or, as very frequently happened, they gave the exhibitor the big, juicy apple which he so much desired at his own figure and then hunched up the prices on all the little, more or less rotten apples that had to be taken, in order to make it a bargain.

With this Fall we find the avowed policy of open market, and we will naturally find the age old clash of opinion as to the market value of the pictures which are good enough to have everyone clamoring for them.

There are, of course, many ways of arranging a percentage booking, and in this regard it is impossible for anyone not entirely familiar with your exact local conditions to advise you as to what is or is not a fair price for any given subject. Because of this fact it seems to me that you should not be particularly afraid of percentage bookings, because the danger does not lie in the method as much as in the practice of that method or the exact terms presented.

We have gotten down to the point where it is up to you, Mr. Exhibitor, to have a definite knowledge of your conditions and a very concrete opinion regarding every film you expect to book, so that you know just how far you want to go in your negotiations. You are going to have to buy carefully and after you buy you are going to have to advertise intelligently, or you will certainly find someone else stepping away with the gravy.

Things are moving rapidly this Fall, and you should keep an ear to the ground every minute, and, as you know, I am always interested to get letters from any of you boys registering your impression of conditions and your opinion as to what is happening in your community.

I have one hunch to give, particularly to all you men who, because of your inability to see the films before you book them on account of geographical location, are compelled to rely upon the judgment of myself and other critics and your friends who see the films in the exchange centers, and that is to impress this fact which I have hammered to you scores of times in the past few years—the quality of any film really depends upon the director, and, in the case of the secondary directors, upon the combination of director and production organization backing. I personally believe very emphatically that the director actually makes or breaks most any film, because it takes that necessary spark of genius to lift a production out of the ordinary rut, and in the coming year you must concentrate upon getting just those films which are out of the rut, because if you don't your fans will leave you in the ditch.

I have always granted the fact that the box office value of a film is chiefly determined by the importance of the star or the pulling power of the title, there being only a few directors whose names have definite box office value. Just the same, in the coming season you will be very foolish if you listen to the siren's song and book purely on box office value, because this is the

year that the quality of your productions is going to tell the tale, and unless you not only succeed in getting your fans in but please them sufficiently to keep them coming regularly and sending their friends you have missed fire badly.

Consider well, then, the director, author and camera man, and by author I mean scenario writer in preference to original author, because these three creative factors determine to a great degree the quality value of films.

The day of opportunity through long runs has come, but you cannot make good with long runs without quality product, and I don't have to explain to you again at this time the exceptional value of the long runs through the fact that you have only one advertising expenditure with your extended time being taken care of by that most wonderful of all boosting mediums, word of mouth praise.

It is going to be a trying season, these next few months, but you can succeed and make more money than ever before if you know your business.

I don't consider that the percentage booking method is wrong as a method, and I am sure that you have never felt that way when considering the proposition as regards an independent state right feature, the merit of which you disagreed upon, so that the only possible advice which can be given you is to study as you have never studied before your local conditions with regard to how much money you can make, how much your competition can afford to pay and how often you can let him outbid you.

One thing I can assure you of—there will be plenty of productions. I cannot, however, assure you of plenty of particularly superior productions, because it so happens that that most important factor, the director, is making fewer films this year than ever before as a result of the powers that be having finally realized that the way to get good pictures is to give the creative forces a fair chance to do creative work instead of forcing them on a factory schedule.

I think you will be surprised at the gross that you will be able to do on certain particularly big films this year. To my mind you should not refuse to give the producer of these exceptional films a fair return, because after all you cannot get these big films unless the producers are able to expend the necessary sums to make them.

So far as saying just what limit should be marked as to the possible rental, that is a question that no one can determine except after careful consideration of the specific local conditions involved, and even then the ability of one theater manager might change all theory as to what could be accomplished with any given subject.

Where you feel that you are entirely superior as a showman to your competitor you are, of course, safe in only bidding a little more than you feel him capable of paying to the distributor. I think you are entitled there to figure a margin for your particular ability, but you must check up to be sure that you have figured it right when the other fellow steps out and outbids you on a film or two; in other words, it has been a favorite slogan among men in the past that they would run their own business and not worry about their competitor. That might have been well enough in the past under old methods, but my advice to you this year is that you study very carefully your local conditions, because you are now in a competitive bidding market such as typifies many other industries where prices depend entirely upon the ability of individuals to cash in.

Some film folk, after this fight has been won for open booking, have held up their hands and bewailed the fact that it will cause competitive bidding. I can only say to you that we are beginning to approach what I consider a fair deal distribution system, providing everyone plays ball on the level. For instance, no one would think of saying that the real estate business is conducted on anything but regular lines, and certainly we all know that real estate values are based on entirely the same theory as film values will be on the open market—the opinion of the buyer and seller, who must get together in order to do business.

Concentrate your attention upon your local problem. If you know your business you should make more money this year than you ever have in the past, and will be able to pay to the distributor for his really worth-while films prices that you would never have dreamed of in the years gone by.

Now up and at 'em, and keep your eye on the indicator.

Wid Gunning

METRO PICTURES
The Dynamic Comedian
HALE HAMILTON
in
THE FOUR FLUSHER
Five Reels of Lively Action, Laughs, New Twists and an occasional Heart Tug
From the original story of Izola Forrester and Mann Page -
Scenario by A.S. Le Vino
Directed by Harry L. Franklin
Maxwell Karger
Director General
Released Aug. 18th 1919
METRO

Very Lavish Production; Star Looms Well; Will Register

Catherine Calvert in

"THE CAREER OF CATHERINE BUSH"

Paramount-Artcraft Special

DIRECTOR.....Roy W. Neill
AUTHOR.....Elinor Glyn
SCENARIO BY.....Katherin Stuart
AS A WHOLE.....Massive class of production gives it dignity, with star helping, despite slowness of story and over-acting at times.
STORY.....Certainly nothing unusual about girl who slipped once and then climbed with early slip confronting her at moment of success.
DIRECTION.....Permitted some overacting and rather slow sequences between high spots, but lavish production eased general effect.
PHOTOGRAPHY.....Generally excellent in exteriors; rather harsh and contrasty in interiors.
LIGHTINGS.....Very good in exteriors; apparently aimed for sets rather than players in interiors
CAMERA WORK.....Generally satisfactory
STAR.....Very pleasing, this being rather a surprise after previous productions; but occasionally was permitted to over-play.
SUPPORT.....Satisfactory; nothing remarkable
EXTERIORS.....Generally very good
INTERIORS.....Certainly wonderful sets, but too many rooms a mile long; house must have covered a couple of city blocks.
DETAIL.....No radical offense, although exact status of social secretary will be hard to place in minds of audience after seeing film.
CHARACTER OF STORY.....Katherine's first slip is soft-pedalled so that may get by censors.
LENGTH OF PRODUCTION.....4,756 feet

THEY possibly realized that despite Elinor Glyn's name attached to this story there was nothing really unusual in the tale of a young woman slipping once and then by careful planning building herself into a successful career with her early slip confronting her as a barrier to happiness on the finish, and so they proceeded to give the production a very lavish setting.

Catherine Calvert has one of her first real opportunities and registers as very beautiful in many scenes, with a decided suggestion that with perfect handling she might prove an excellent bet. Unfortunately, at times she is allowed to over-play a bit in her emoting, but generally her personality and her characterization helped very decidedly in making this interesting.

In between the high spots we had a number of sequences that were rather draggy, and the titles, generally, were inclined to be too stilted and too explanatory to successfully carry through the much-to-be-desired illusion of actually viewing a bit of real life.

I am inclined to believe that most members of any audience are going to become rather critical regarding the size of the home wherein the action takes place. It is generally permissible to have one, or even two very large rooms shown in a film, but when they come to register a social secretary's bedroom of the size shown in this, with other rooms here and there which apparently have no ceilings and cover seemingly unlimited space, anyone accustomed to living in normal quarters will be inclined to feel that it is going a bit too far. This failing of showing such appallingly spacious rooms has sneaked into a good many features lately, but this is one of the most noticeable instances I remember. Of course, the alibi may be that this is an English home of the older sort, but I am saying it was sure some shack, because it would have covered a couple of city blocks if laid out along the lines suggested by the rooms shown.

In order to further prove the magnitude of this establishment, they had a lot of extras standing around dressed up in funny uniforms, and we find young juvenile suddenly telling his love to shero with one of these flunkeys only two feet away. I presume this is done on the assumption that flunkeys, particularly m. p. extra flunkeys, are not supposed to hear anything, anyway.

Considered from the viewpoint of the average audience, I would say that the chief fault with this is that it does not convince, nor do the players seem to register as really regular folks. It is going to be an awful struggle to convince the average member of an audience that one from the lower classes of England can nonchalantly step into the position of wife of the leader of the House of Lords by simply wishing it upon herself and taking up the vocation of social secretary.

Of course, when she is about to agree to become this man's wife she remembers her early error and tells him the truth, which makes him walk out on her. But in order to get the happy ending they quickly have him change his mind and return for the clutch.

In the supporting cast were: John Goldsworthy, Craufurd Kent, Mathilda Brundage, Helen Montrose, Ann Dearing, Augusta Anderson, Norah Reed, Claire Whitney, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson, and Fred Burton.

Bill Star, Author, Theme and Production, But Avoid Extravagant Generalities

Box Office Analysis for the Exhibitor

Considered from a box office viewpoint, you can certainly promise that this is a lavish production. You can play up Miss Calvert, because she registers quite satisfactorily, and if you make sufficient noise about Elinor Glyn you will undoubtedly bring them in sufficiently buffaloed regarding the story to have them depart satisfied that it is worth while.

Don't take it too much for granted that your folks know who Elinor Glyn is, and I would advise that you mention, particularly, her book "Three Weeks," because "Three Weeks" is much better known to the American public than Elinor Glyn, as a name.

There is, of course, plenty of opportunity to go to bat on this as an example of what a woman may do who wills to become some one despite her unfortunate early start in life, and you could have a rather interesting campaign based upon the thought of "Do you want to better your condition in life? If so, what have you ever done towards accomplishing that purpose? Come and see how Katherine Bush won her fight."

As a matter of fact, the story did not tell us how Katherine did it, except that she was good looking and managed to get a couple of fellows to fall for her, and that theory has been well known ever since long before the days of Theda Bara, but just the same it stands as good hokum in an advertising campaign.

I believe you will be safe in going after this if you are not too extravagant in your claims, because the production has enough distinctive class to satisfy generally, but instead of using indiscriminate adjectives of general praise I would concentrtae upon Miss Calvert, the author, the theme and the fact that it has been lavishly produced. That leaves you safe from claiming that it is a masterpiece of dramatic effort.

Messrs. Jule, J. J. and Barnie Allen: Welcome as Exhibitors Into Our Leading Cities—

To Detroit and Cleveland

You are skilled and successful showmen. The chain of powerful Canadian houses you have built and operated is an index of what you will accomplish in the United States.

In Cleveland and Detroit you will be aided by representative producers and distributors. Your presence will be a fine thing for the people of those cities.

Your "invasion" of these representative cities *will send a chill down the spines of those cock-sure men who think they can tie up enough theatres under one ownership to give them a monopoly* and the power to resort to the usual practices of monopolies.

In Detroit, in particular, you will share the local popularity with a fine, independently operated house —Mr. Charles H. Miles' Majestic—and both you and Miles will prosper.

Your entry into the United States is fine for another reason. You, by coming in, are killing in two places at once, the absurd theory that any one person or organization is going to be able to tie up the motion picture exhibiting interests of any of our large cities.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Much Alaskan Scenery—Story, Acting and Direction Poor

"The Girl Alaska"

World

DIRECTOR ..... Not credited

AUTHOR ..... Not credited

SCENARIO BY ..... Not credited

CAMERMAN ..... Not credited

AS A WHOLE ..... A picture whose one and only virtue is the fact that it was made in Alaska; showed many good views of ice avalanches, glaciers and the like, but otherwise was impossible.

STORY ..... Not worthy of serious attention or consideration.

DIRECTION ..... Crude; showed not the least spark of anything even approaching skill.

PHOTOGRAPHY ..... Some of it fairly good; much could have been better.

LIGHTINGS ..... Very ordinary

CAMERA WORK ..... Some good work on a few exteriors.

PLAYERS ..... Two principals almost as amateurish as the native Alaskans included in the cast.

EXTERIORS ..... The one extenuating feature; titled and edited properly the picture would have made a good one or two-reel scenic.

INTERIORS ..... Cabin stuff; one real Alaskan dance hall.

DETAIL ..... Nobody bothered about detail at all

CHARACTER OF STORY ..... Girl, dressed as boy, meets male pal in her search for gold.

LENGTH OF PRODUCTION ..... 4,800 feet

PROPERLY edited and titled, the Alaskan stuff in "The Girl Alaska" would have made about two reels of welcome scenic film. Presented as a five-reel photoplay, however, the offering is all wrong. The picture interests only on its scenic and educational score—the story is impossible and just about worthless. There is much to attract in some quite thrilling views of crashing avalanches of snow and ice, particularly one in which a boat containing three persons apparently is smothered under tons of ice. Many attractive scenes showing glaciers (including the famous "Child's Glacier"); icebergs and ice floes; lakes and mountains, pine-forest snow stuff and shots of a similar nature were obtained. These could have been better photographed, however.

But the acting and the story! On that score the picture is one of the worst that has come across the pike in recent months. Imagine a girl—who is none too slender a bit of femininity in the first place—masquerading as a boy and living with a youth as his boy pal. And all the time they were together, which included many months spent in a cabin in the wilderness, the youth never knew his pal was a girl until one Spring day when she bathed in the lake in her nature suit! Furthermore, all the time the youth and "boy" were alone in the wilderness the masquerader retained her long, golden curls.

Her curls she concealed all the way through the film under a cap. Perhaps she slept in the cap also—who knows? And maybe she didn't take a bath until that second Spring, huh? Anyway, soon after the youth found her as a stowaway and paid her fare to Alaska she fell in love with him. But he had a sweetheart back in the States. So she was glad, when, up in the frozen North, the youth was almost frozen to death and she had to go out into the snow-covered wilds and bring him in. She gave him gold, 'n' everything, she did, and in the end she married him, after he learned that she was a girl and that his sweetheart back in the States had married someone else. Also the girl learned that the old miner whose cabin she shared with the youth was her long-lost father; but she only learned this at the old man's death bed.

The direction was crude in the extreme. It left many matters just hanging in the air and started off on a tangent time and time again. Conclusions were jumped to, detail was never even thought of most of the time, and titles carried most of what little action there was in the piece. A fight scene in an Alaskan dance hall was staged just about as crassly as possible, which held true of almost every other incident.

The film opened with several titles telling what a good picture it was, and how much danger was encountered by many of the actors in its filming. Titles also stressed the fact that "The Girl Alaska" is the only picture ever produced in Alaska. The principals, said the titles, were the only professionals in the cast—the other were native Alaskans.

The film has some little worth in that it is a visualized trip to Alaska, but on its merit as photoplay entertainment considered from its story end there is nothing much to be said in its favor.

Go Slow in Your Promises. Play Up Alaskan Scenery End Only

Box Office Analysis for the Exhibitor

If your folks are willing to overlook a lot of story junk in the interest that attaches to many good scenes of snowslides, glaciers, and the like, you can show them this and get away with it. But don't consider it as a drama of the North or anything like that. The story never convinces and is very poorly done. So you will have to do all your work on the Alaskan end of it.

If this comes to you on contract you can advertise it as novel in view of the fact that it is claimed for it that it is the only picture ever produced in Alaska and enacted by Alaskans. Interest may attach to it from the point of view that everything shown in the picture is the real thing and not studio stuff.

By all means use all the stills you can get showing the scenic beauty registered in the offering. That's your only hope—that you can draw folks with that feature of the film. As far as that end goes the offering is all right. Therefore, if you advertise it, play up that idea for all it's worth.

Say as little as possible about the players except to mention that the cast is largely composed of native Alaskans. In that the film also is novel, which must be considered. All in all, the film is one that has advertising possibilities, but whether it will live up to the expectations of the folks who have been drawn by your advertising is another proposition.

Real Showmen - and Why

THEY have opened up in Baltimore. For the first time in the history of the city there is going to be a play-house down there big enough in every way to satisfy the most critical.

It has been a long time coming. For years the claim has been made that Baltimore hadn't as big a house as the town justified and from time to time reports have been spread that someone was going in there "to do things right." The Allans, of Canada, were mentioned, among others, as planning to build there.

This week's news developed however that a house to cost a million and a half and to seat 6,400 (including a roof garden) is to be built and that Louis A. DeHoff is to have charge. So everybody in the business is wondering what sort of a chap DeHoff is.

Here is something about him.

Eleven years ago DeHoff was an electrician. At that time he had reached the stage where he was dissatisfied with the headway he was making in life, and determined to look around for something better. One day he went to the Red Moon Theater, 20 W. Baltimore St., which had been changed from a clothing store into a moving picture "parlor," to do some electrical work.

Louis A. De Hoff

While at work, he began to think and the idea occurred to him that there was a big future ahead of the moving picture business, because he felt sure that it would become an industry. "If I get into this business now," he thought, "I'll know it from the ground up. I can't lose anything, for I have my trade. If it proves a success, I'll grow with it and there is a chance for something big in it."

So he saw Charles E. Whitehurst, the owner of the Red Moon, who is now president of the New, Garden and New Century Companies, and obtained a position as doorman and electrician. He took an earnest interest in his work and remained with the Red Moon for a year and four days.

Practically everything that was to be done about a moving picture theater in those days, he did. He relieved the cashier, operated, after he had obtained a license, acted as doorman, and supervised all the electric wiring and installing as he was then an expert electrician.

He was next offered a position with the Carrolton theater, which was then run by two men, each of whom owned a half interest, but who had "regular" jobs on the Baltimore & Ohio Railroad. He went with this theater and acted as manager. For three years he toiled early and late and this playhouse prospered under his care. You'll never figure out all the work he did.

Another position was then offered to him by Frank A. Hornig, proprietor of the Horn and Royal theaters, but believing that a greater opportunity awaited him in the exchange end of the business he accepted a position with the General Film Co. to act as manager of their Baltimore exchange. After three years service with General, he went with Pathe. One day while in the office of Mr. Whitehurst, who had in the meantime become the head of a comppany which had built the New Theater, on Lexington St., he was trying to sell Mr. Whitehurst the Pathe news, when the latter asked him how he would like to come to the New Theater as assistant manager.

DeHoff accepted the offer and after two months' service at the New theater was promoted to be manager.

Since that time the affairs of the New Theater have been operated so successfully that not only are the patrons pleased with the courteous treatment they receive, but the stockholders are more than pleased with the results in the form of dividends.

Since then the Garden was built. DeHoff has had charge.

He will be the managing director of the new $1,500,000 theater which is to be built at 18 Lexington W. St. by the Century Theater Co., of which Charles E. Whitehurst is also the president. This theater will, in reality, be two theaters. The main one will have a seating capacity of 3,750 while there will be another theater on the roof with a seating capacity of 2,500. DeHoff is to supervise the management of the Garden and the New as well as take over the management of the new Century.

But the best thing of all about "Louie" DeHoff is his affable, courteous, good fellowship. He has a host of friends, hates to make a speech, and is anti-prohibition. He works for the love of his work and his greatest happiness in life is when he feels that his patrons, or his "guests," as he calls them, are enjoying themselves.

And his office door is always open.

ROBERTSON-COLE PRODUCTIONS

The Other

SUPERIOR PICTURES

A BRENTWOOD PICTURE

Directed by
KING W. VIDOR

Half

ANOTHER Brentwood creation of even greater merit than "The Turn in the Road" and "Better Times" is this broad heart-gripping story of "The Other Half." It is not a ranting, railing, damnation of one class by another, but it is a gentle unfolding on the screen of the good that Lincoln said was in every heart. It is a story so simple, so well told, so well acted, that you never miss an inch of film.

IT deals with one of the most important questions of the day, Capital and Labor, but the manufacturer and the worker can sit side by side in your theatre to see this picture and they will leave it hand in hand. There is not a line of hatred in it. There is a heart grip, a suspicion of tears, a human sympathy that gets you whether you are a millionaire or pauper if you are human.

Distributed by

EXHIBITORS MUTUAL

Good Character Analyses and Moral in Quite Forceful Subject

Dorothy Phillips in

"DESTINY"

Jewel-Universal

DIRECTOR .....Rollin Sturgeon
AUTHOR.....Elliott J. Clawson
SCENARIO BY.....Elliott J. Clawson
CAMERAMAN.....Norman Dwan
AS A WHOLE.....Quite real and forceful drama with many compelling points; good character analyses; subtly teaches a deep moral.
STORY.....Contained quite a number of tense situations and had an underlying mission of real worth; several surprising twists, due largely to rather unusual plot arrangement.
DIRECTION.....Obtained some excellent school-boy character stuff; was generally fully up to needs.
PHOTOGRAPHY.....Good all the way through
LIGHTINGS.....Up to the mark
CAMERA WORK.....Satisfactory without being remarkable.
STAR.....Dominated several situations that gave her dramatic opportunities.
SUPORT.....Thoroughly satisfactory; William Stowell and Harry Hilliard chief in support; good types all the way through.
EXTERIORS.....Not so very many; all O. K.
INTERIORS.....Fitting backgrounds for action
DETAIL.....Held up convincingly for the greater part.
CHARACTER OF STORY.....Drama of abuse of power with underlying moral that it is better to be a builder than a wrecker.
LENGTH OF PRODUCTION.....5,475 feet

"DESTINY" is a quite real and often tensely forceful drama with an underlying moral of considerable depth. But never does the picture lose its power to interest in its efforts to bring home its lesson; rather does it accomplish that end in a subtle manner that adds to its worth. There is much that is compelling in the picture, and it is especially good in its analysis of character, which is just a bit different from delineation of character. Considered largely, it is a serious and often dramatic study of men and motives, and so presented as to make it always of interest.

The story is "there" in many ways, and its filming has been taken care of in such a manner as to retain much of its worth. Charles Neville Buck proves himself a cold analysist of character, and often hits deep. His story, as filmed, contained quite a number of tense situations and several surprising twists, which latter were due in no small measure to the rather unusual plot arrangement.

For five reels the film holds up to a degree of suspense that makes it excellent. Along about the beginning of the sixth reel it seems to slip just a bit, but this is quite fully accounted for in the denoument. However, the film could stand just a little cutting in those last sequences.

The film opens with some very well done school-boy stuff. In these passages there are introduced the boy who is a dreamer and who does not believe in fighting; his brother, a fighter and a practical male; their sister, and a bully. Through excellent direction the characters of the boys were registered, which helped make their grown-up selves appear the more convincing later on.

For the most part the picture stuck to its main theme with a relentless tension. That theme was the abuse of power. At first the family that was taken as a case in point were shown in their country home. The one son demanded an education to satisfy his ambition for power. The daughter, who had met a banker visiting the neighborhood, insisted on the family's working the farm.

Then ten years passed. The ambitious boy was seen as the greatest power in Wall Street. He was drunk with power and egotism and swept everyone before him. He let nothing stand in the way of his ambition. His sister was also a fighter, and proved it. There are too many ends to the plot to cover in a brief review, but it can be said that the action was fast and convincing and that there were many surprising twists—particuliarly in those sequences that showed the hero killed. His death came about after the powerful man had ruined him. The banker was engaged to the man's sister. She repudiated him.

Then because of the man's abuse of power retribution came. The sixth reel loosened up a bit in that it showed to too great an extent the depths to which the once powerful man and his family had sunk. But that was explained in the denoument, which showed that the story had only been a fairy tale; that the boy had stayed on the farm and had become a producer instead of a spoiler—that he had made two blades of grass grow where one grew before; that his sister had happily consummated her romance, and that the picture showed only what might have been.

In the cast with those mentioned are Antrim Short, Tom Ashton, Stanhope Wheatcroft, Walt Whitman, Nanine Wright, Allan Sears, Gertrude Astor and Edgar Sherrod. All of the players do good work.

Worthy of Consideration Especially if You Ran Star's Last

Box Office Analysis for the Exhibitor

If you ran "The Heart of Humanity" with any degree of success it certainly is up to you to follow it with "Destiny" and cash in on the impression Dorothy Phillips' last picture made on your folks. In doing so you are taking advantage of legitimate cumulative possibilities. But even if you did not run "The Heart of Humanity" this offering is worth considering.

It is a picture that should get by in very good order with the majority of audiences, and it is a picture that should put into the minds of most of the folks something that they will carry away and think about. The story is quite human and contains considerable drama, and is worth a try in almost any house—but particuliarly in the larger majority of neighborhood theaters—which does not mean that it would not fit almost anywhere. Of course, it is not a great big wonder, but it is good enough to stand out among many of the regular releases.

In your advertising you can mention the fact that the picture is from a novel by Charles Neville Buck, but your best bet is to exploit the film as the successor to "The Heart of Humanity." Even if you didn't run that film, it is one that has received considerable favorable notice.

Dorothy Phillips has quite a number of followers, especially among the folks who have seen some of her better pictures, and of course she should be featured if your folks are particularly partial to her.

Advertise "Destiny" as a real and tense drama with a deep moral. If you have been running program stuff right along you can promise your folks something special, but don't get too wildly extravagant in your claims. It's just a very good picture and stands out a bit only because some of the stuff that has hit the market lately has been not so good, as you only too well know.

"While many of the motion picture concerns are announcing their plans to make better pictures in the future, the VITAGRAPH company is *going ahead and doing it.*"

HELEN POLLOCK
In the Sunday Telegraph

Here Are Two That Will Prove It!

EARLE WILLIAMS
in
"THE WOLF"

One of Eugene Walter's Greatest Stage Plays!

A picture of perfect proportions. A production that gives Earle Williams a new atmosphere. A red blooded romance in the rough, with the famous Hudson Bay country as its brawny background.

HARRY T. MOREY
in
"THE GAMBLERS"

Another Thrilling CHARLES KLEIN Drama!

A story of love, high finance and political ambition. Hundreds of thousands saw the stage presentation. That many and more will want to see it on the screen.

PRINTS NOW READY FOR YOU TO SEE AT ALL VITAGRAPH EXCHANGES

To See Them Is To Book Them—To Book Them Means Cashing In On Two Great Stars, Two Great Plays and Two Famous Authors

VITAGRAPH
Albert E. Smith, President

Straightaway Screen Narrative Draggy At Times

Pauline Frederick in

"The Peace of Roaring River"

Goldwyn

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....George E. Van Schaik
SCENARIO BY.....George E. Van Schaik
CAMERAMAN.....Ed Gheller
AS A WHOLE.....Merely straightaway screen narration that tells a moderately interesting story; rather slow and draggy at times; attractively produced, but is not a first-class attraction.
STORY.....Too thin to stand up to footage; permits of only a few situations worth anything much.
DIRECTION.....Tried hard to keep things from lagging with tasteful shots; permitted star too much actionless footage.
PHOTOGRAPHY.....Clear and well-defined
LIGHTINGS.....Proper and sufficiently good
CAMMERA WORK.....Showed variety of angles especially on exteriors.
STAR.....For the greater part had mostly a "thinking" role; story didn't give her many dramatic chances.
SUPPORT.....Thomas Holding only mildly pleasing leading man; Corinne Barker O. K.; Hardee Kirkland and Lydia Yeamans Titus had fair comedy bits.
EXTERIORS.....Some quite attractive stuff; studio-built city streets only fair.
INTERIORS.....Nothing very special called for
DETAIL.....Atmosphere registered carefully; some minor points effectively covered.
CHARACTER OF STORY.....Harmless fiction telling of a physically weak city girl mistakingly going West to marry a man.
LENGTH OF PRODUCTION.....4,5667 ft.

"THE Peace of Roaring River" is only a moderately interesting picture. It is by no means a first-class attraction, but it can be relied on to furnish a certain amount of satisfaction to most fans. The story has several good points, but often it is quite obvious, and by far is too thin to stand up to five reels. There are very few really worth-while situations and, largely, the offering is straightaway screen narration that slowly unfolds its story. To cover up some of the weakness of the plot the director and scenario writer threw in quite a lot of intelligent padding—especially in the line of stuff that made a play for appreciative smiles. Then, too, toward the end they pulled a few meller touches that helped waken a waning interest..

There is much excess footage in the film. This is particularly true of the early reels, in which there were many over-long and actionless close-ups of the star. Miss Frederick appeared in many long scenes and sequences in which she did little but stare thoughtfully into blank space. Those passages designed to arouse sympathy for the poor, weak city girl who had to have the country air to obtain her strength lost much of their conviction through overworking matters. The sad stuff was laid on quite thickly. However, these passages gave the landlady of the girl's rooming house the chance to get over a few very fair lines.

The role was not one particularly suited to Miss Frederick. It was by far not big enough, and gave her very few dramatic chances. What few opportunities she did have, however, she made the most of.

Also the director tried his darndest to make matters pleasing by his attention to detail and bringing in incident that helped keep attention on the screen. And when things got to slipping a bit in the closing passages, and in order to hold suspense as long as possible, there were a few meller touches injected that gave a mild thrill. This was most notably the case when Miss Frederick, fleeing from the house of the man she had shot, slid down a steep railroad embankment in front of an onrushing train. Of course, the train stopped just two inches from the girl's prostrate form.

The story tells of a poor city girl who, discharged as cured from a hospital, fruitlessly searches for work. She must have country air. So her landlady fixes things up through the medium of the Matrimonial News. The landlady answers for the girl one of the ads.

Meanwhile, in the West, it is seen that the ad in the matrimonial paper was inserted by the postmistress of Silver Ledge, Nev., who had put up a job in so doing on Thomas Holding. She did this in revenge for Holding's disregard of her. And the postmistress, Corinne Barker, answered Pauline's letters.

Pauline went West in the belief that Holdding had sent for her. She was forced to spend the night alone in his cabin. When he came around in the morning he insisted on an explanation of her presence in his cabin. She tried to make an exit, and when Holding wouldn't let her she shot him. She fled the house, but missed the train, and came back. Through fairly suspenseful sequences the denoument came when Thomas asked her to remain as his wife, even if he hadn't written the letters that brought her.

Name of the Star Will Have to Carry This One

Box Office Analysis for the Exhibitor

The following of the star will have to carry this one over for you. It is by no means a very good picture, and if you run it you will have to rely almost entirely on the drawing power of Miss Frederick's name. Of course, she has a large gang of followers, but how she stands with your particular crowd is best known by you.

The title, in a way, is a misnomer, and may be just a bit misleading to your folks in that they might expect a different type of story than is filmed in the offering. It is suggested that you give your folks an idea of what the story is in your advertising. The main title carries more or less the idea that the picture is a Western meller, but it is not exactly that. The only shooting is when the girl shoots the man in the arm. And the only villainy is that on the part of the postmistress who tried to revenge Holding by inserting the ad in the Matrimonial News.

If you want you might use the Matrimonial News idea in your exploitation. The Matrimonial News issued in New York, is a publication in which are advertisements of women seeking husbands and men seeking wives. You can use almost any sort of a line playing on the idea of avertising for a husband or advertising for a wife. You might use lines in the form of questions, something like: "Would you take a chance and go West to marry a man you had never seen? See Pauline Frederick in "The Peace of Roaring River."

E. K. Lincoln
to be presented
in a series of Super-Productions
American Cinema Corporation
Walter F. Niebuhr, Pres. 220 W. 42. St. N.Y.C.

Much "Hero Stuff" in Tastefully Produced Picture

J. Warren Kerrigan in

"A White Man's Chance"

Brunton—Hodkinson—Pathe

DIRECTOR .....Ernest C. Warde
AUTHOR .....Johnston McCulley
SCENARIO BY ....Clifford Howard
CAMERAMAN .....Charles Kauffman
AS A WHOLE.....Prettily produced picture of a very familiar type; "hero stuff" all the way through; many meller moments of the usual trend; had large gobs of highly-colored romance.
STORY.....Not much; adapted from the story published in Munsey's Magazine; gave star lots of chances to fight.
DIRECTION ....Strong on Mexican atmosphere; used short flashes effectively; put pep into riding and fighting.
PHOTOGRAPHY .....Excellent throughout
LIGHTINGS.....Held to high production standard
CAMERA WORK.....Showed variety of angles; very good soft-focus backgrounds for many subtitles.
STAR.....His debonair self whether fighting Mexicans or making love.
SUPPORT.... Lillian Walker pleasing as female lead; others well-chosen both as to type and ability.
EXTERIORS.....Some quite unusual cactus-covered desert stuff; many shots around attractive, studio-built sets.
INTERIORS.....All that could be asked
DETAIL.....Close-up flashes of bits got over atmosphere convincingly and amusingly; always carefully watched.
CHARACTER OF STORY..Harmless romantic fiction
LENGTH OF PRODUCTION.....5,100 feet

HERE'S just what you get in "A White Man's Chance": a very tastefully and expensively produced picture with little real story backbone. The story of the picture is a member of the same family as were some of the others in which Kerrigan made a hit—just highly-colored romance giving him a chance to fight his way through and finally win the girl. At the very beginning the hero leaves Boston for Mexico, and from then on things happen absolutely according to rule—the film gets on its proper track and stays there, speeding up a bit now and then; sometimes feeling the effects of the brakes.

The picture was very well produced. Director Warde was strong on atmosphere, and the manner in which the film was edited and titled helped the early footage particularly. Effective use was made of the "flash-flash" method of bringing the viewer to all corners of a sleepy Mexican town, thereby amusingly and convincingly bringing out its sleepiness. Also these short flashes were used very well in maintaining suspense during sequences when the hero was being pursued. Always the action was split up cleverly without being retarded thereby.

But the story itself held little suspense. It was of such an obvious and well-known type that it was easy to guess the outcome. Story-guessers who play the game of trying to beat the film to a situation before it reaches the screen won't have much trouble with this one. However, it is well done and pleasingly presented all the way through.

There was lots of physical action in the film. Much hard riding, considerable gun shootin' and every now and then a fistic struggle kept the figures moving across the silversheet with considerable pep. Then there were a straight willun and some willunous Mexican willuns who made things difficult for the hero every now and then.

J. Warren Kerrigan was his usual debonair self, and despite all the fights and other excitement he went through he always came up smiling. What were a few daggers, rifles, revolvers, and a half hundred or so incensed natives to the hero? Nothing—less than a trifle. Not even his tricky little moustache was ruffled in all of the fighting.

Kerrigan was cast as a young American who went into Mexico masquerading as a Spanish noble in an effort to decide for his law firm if a certain man was fit to marry a certain girl. The girl was Lillian Walker. She and her father lived in a mighty pretty place. As the high-caste Spaniard Kerrigan made quite a hit with everybody but the man who wanted to marry Lillian, and two willunous Mexicans.

They tried to hold him up, but he bested them. Then he was accused of a murder and soon had the whole town chasing him. But he outwitted them and fought them and fooled them right along. And then when he had cleared himself of the murder charge by catching the real culprits the Mexicans were still not satisfied. They believed him to be a Government spy. So they chased him again and there was quite a battle. But after the fighting he established his real identity as an American.

While all this was going on the love interest was building up between Kerrigan and Lillian. And, naturally, at the end, he took the girl in his arms himself. There was some quite amusing stuff registered and other ends of fairly entertaining twist.

In the cast also were Joseph J. Dowling, Howard Davies, Andrew Arbuckle, Joseph Hazelton, George Fields, Joseph Ray and Richard Loreno.

Certain to Please Kerrigan's Followers

Box Office Analysis for the Exhibitor

There is an abundance of romance and adventure in this one, and, while it is of a very usual type, it is pleasingly presented, and probably will please the folks who don't demand too much of pictures. It is just highly-colored fiction of the same type as Kerrigan has made his best hits in. You can lay money on the fact that folks who are particularly partial to the star will like his latest.

The film may be a fair box-office proposition in that it is Kerrigan's first offering in some little time, and just because they haven't seen their favorite for some weeks, Kerrigan's admirers will probably welcome the chance to spend money to see his new picture. And it's a good advertising bet to use the name of Lillian Walker. She had quite a number of followers when she was a star in her own right, and she still carries with her much of her following.

On its pictorial side the offering is sure to please. There are many tasteful scenes, and the photography throughout is such as to enhance the natural prettiness of many of the locations.

There is some very fair paper out on this one, and some stills that give a good idea of the film's subject matter.

Much meller action takes place in this one, and the film is not destined to make an overpowering hit with folks who have been fed up on film fights and the like. But if all your crowd wants is straight fiction in which the hero puts it all over the villains this is O. K.

Make it plain to your folks that this is a story of romance and adventure in Mexico, which will overcome any vagueness regarding just where the white man figured..

GO BACK TO NATURE

WITH

GALE HENRY

IN

"Her Week-End"

What a mess a Skinny jane got herself into when she explored the tall grass for thrills !!

A Two-Reel Grouch Destroyer

Directed by —
Bruno J. Becker

Distributed by —
The
BULLS-EYE
Film Corporation
Seventh Avenue, New York

FOREIGN DISTRIBUTORS: APOLLO TRADING CO.
220 WEST 48th STREET NEW YORK, N. Y.

Herb Acker-

Some Interesting Features in Bolshevist Subject

Leah Baird in

"THE VOLCANO"

Harry Raver—W. W. Hodkinson Corp.—Pathe Ex.

DIRECTOR ..... **George Irving**
AUTHOR ..... **Augustus Thomas**
SCENARIO BY ..... **Not credited**
CAMERAMAN ..... **Ned Van Buren**
AS A WHOLE..... **Propaganda against Bolshevism presented with fair amount of skill; had many interesting features; sometimes quite "sensational."**
STORY..... **Quite cleverly arranged to bring in facts and at the same time hold up in human interest.**
DIRECTION..... **Generally up to subject's needs; staged some fair mob scenes; handled players well enough.**
PHOTOGRAPHY..... **Some of it good; much of it only fair.**
LIGHTINGS..... **Most of them O. K.; some flat sequences.**
CAMERA WORK.... **Nothing unusual; straight stuff**
STAR..... **Got away in good order with a part that kept her much in foreground.**
SUPPORT..... **Some good types; support adequate on all sides; Governor Smith, of New York, seen in a little footage.**
EXTERIORS..... **Maintained atmosphere of New York's East Side.**
INTERIORS..... **Suited the action**
DETAIL..... **Figured largely at certain times and, for the most part, held up consistently; a few very small breaks.**
CHARACTER OF STORY..... **Timely subject based on facts.**
LENGTH OF PRODUCTION..... **6,600 feet**

THROUGH fairly skillful presentation the author, director and others concerned in the making of "The Volcano" succeeded in getting over their message and at the same time brought to the screen a picture with many interesting features. Working with facts as his base, the author builded up a story that touched many ends that are sure of a response, and visually showed that Bolshevism is a menace to society. This he did in a manner that did not allow interest in the human ends of the story to lag. Of course, the picture once in a while became a bit "sensational," but the subject is sensational in itself, and only legitimate license was used. The picture was by no means "dynamic," but it is one that should go over fairly well with real Americans.

Basically the picture was fact presented through the medium of individuals. It touched several timely topics—the recent bomb outrages and several other somewhat similar ends. Probably much sympathy will be obtained through those passages in which a returned wounded soldier takes part. The problem of the wounded service man is touched on, and in this case the soldier proves true blue after he has passed through the early doldrums of despair.

Love interest was not forgotten by any means. There is a quite strong love interest running through the film, which helps considerably. There is plenty of plot to hold up to the footage, and suspense is maintained at a very fair degree throughout.

Moments of mild excitement may be registered by those passages showing the soldiers' raid on the Bolshevist meeting. Also there came there the police, and a free-for-all fight was done in a fair manner. These "mob scenes" were staged in such a manner as to give them what punch there is in that sort of stuff.

For his chief Bolshevist the author selected a radical writer and the director chose a type popularly supposed to be typical. It was in his mouth that many Bolshevist statements were put. These titles were of the usual trend of red flag talk. It was through this chief Bolshevist, too, that the viewer was led into the den of the bomb-makers, who received their orders from "headquarters." The Bolshevist was played by Jacob Kingsberry.

The girl, Leah Baird, figured in the story as a school teacher who because of her supposed Bolshevist leanings was suspended. The chief male role was in the hands of Edward Langford, an army captain who, on his return from overseas, was assigned to intelligence work. Langford had been the commander of the company in which Leah's brother was wounded. All of the plot complications growing out of these folks' connections each with each other held up fairly well to the light of logic, and the development of the story was fairly smooth. For contrast the army captain was a wealthy man who lived in a mansion on Fifth Avenue. The girl was the poor daughter of an East Side store-keeper—who, by the way, was quite a good character—played by Harry Bartlett. Working at cross purposes, the Bolshevist at first succeeded in making the girl believe some of his rantings. Also the Bolshevist for a time almost spoiled the romance between the girl and the captain. But through interesting development the plot reached the point where the Bolshevists were routed and jailed.

Will Stand Red-Ink Methods of Exploitation

Box Office Analysis for the Exhibitor

Here's one that you might put over in very fair style if you want to be a little sensational. It is timely, and has much in it that ought to get a response from sensation-lovers. While it does contain much of interest in itself, it is not the best dope in the world to offer it as straight entertainment. Folks who expect to be "entertained" generally want something a little different than "The Volcano." But on that very score you can get by with it—it is out of the ordinary.

If your crowd is the kind that falls once in a while for red-ink methods go to it. The subject is one that will stand that sort of exploitation, and you can advertise it as an expose of the methods of the Reds. Of course, you must consider just how far you can go on the Bolshevist end, because if you go too far you are liable to hear from some of the more conservative of your patrons.

Then you have a couple of quite well-known names to use. Leah Baird is a quite well-known star, and the name of Augustus Thomas stands for something in the world of the drama. Using these names judiciously ought to help considerably.

Make a play for the patronage of returned soldiers. Tell them that it is a picture they should see—how the forces of unrest have been working to destroy the very thing they fought for, etc. Tell your folks that the picture is based on facts as proven by recent bomb outrages and things of the sort. If you stand in with the newspaper boys they might be able to furnish you with newspaper clippings telling of various Bolshevist activities throughout the country. You might use these as a lobby display or, if it didn't cost too much, you might have a good, hot clipping reproduced and on the back of the slip advertise your show. These could be used as throwaways.

In New York State you might make a small feature of the fact that Governor Alfred E. Smith, who signed the law prohibiting the carrying of red flags, appears in the film. Of course, he's seen for only a moment or so, but he's there nevertheless.

STEALING OUR IDEAS

By Carl Laemmle, President
Universal Film Manufacturing Company

I CAN'T resist the temptation of passing on to you, as food for thought, this extract from a letter just received from an exhibitor in far off New Zealand:

"It must be amusing to you to see that all the great motion picture concerns in your country are gradually STEALING YOUR IDEAS. Do you remember when you started the slogan 'The play's the thing' and how the other concerns used to laugh at it? Do you remember the policy of Universal under which you sold your pictures 'open market', how you booked each picture on merit; and some of the alleged leaders of the industry said you were MAD?

"And what are they doing today? 'Open market' and 'The story's the thing' from all of them, and never a line of credit from them. No, not from them, but you do get it from exhibitors. Being far from the scene of operation I can better judge the conditions than can those nearby.

"And I would say that for FORESIGHT AND INTELLIGENCE AND COMMON SENSE the industry has to look to the UNIVERSAL. Moreover, it has been proved time and again."

Well (ahem) we admit we are smart. And we admit seriously that we have given the exhibitors THE BEST INSIDE INFORMATION at all times for the past few years.

Our best inside information right now is that YOUR OPEN MARKET WILL BECOME A GHASTLY JOKE UNLESS YOU KEEP MORE DATES OPEN and fight like the very devil against anyone who tries to induce or force you to take a whole block of mediocre pictures in order to get a few of the big ones.

The market will be GLUTTED WITH BIG STUFF THIS FALL—all you can possibly use. Wait for it and don't tie yourself up in a knot.

A few weeks from now I will say "I told you so"—and then others will probably try to steal the idea. Heigh-ho. Such is life!

Mechanical Plot Camouflaged with Some Pretty Shots and "Big" Scenes

Dustin Farnum in

"A Man's Fight"

United

DIRECTOR .....Thomas N. Heffron
AUTHOR.....Tom J. Geraghty
SCENARIO BY.....Tom J. Geraghty
CAMERAMAN .....Robert Newhardt
AS A WHOLE.....Obvious and often mechanical; mob scenes and tornado stuff rung in to cover weaknesses; has some action but not much suspense.
STORY.....Made from the well-known picture formula of the society man who has reason to go out West and make good; foundation a bit frail.
DIRECTION.....Did his best to hold up suspense and make things convincing; but wandered about a bit once in a while.
PHOTOGRAPHY.....All of it good; some excellent.
LIGHTINGS.....A few interiors effectively lighted; some others too uniform.
CAMERA WORK.....Excellent angles on some old mission shots—which also goes for most of the exteriors.
STAR.....Had a straight hero role that gave him several chances.
SUPPORT.....Lois Wilson dressed up several sequences; Wedgewood Nowell and J. Barney Sherry had small parts; others did well enough.
EXTERIORS.....Those around old California mission very fine; Western stuff, including town, O. K.
INTERIORS.....Suitable; didn't figure very much.
DETAIL.....Holds up to story's requirements without being remarkable.
CHARACTER OF STORY.....Innocent man takes blame for murder and goes "out to the clean places" to make good.
LENGTH OF PRODUCTION.....4,600 feet

WITH a story cut from a very familiar pattern, everybody concerned tried hard to make something of "A Man's Fight." But so obvious was it almost from the very first that the wise fans are going to know virtually from the latter part of the first reel how things are going to turn out. In a large measure this is due to the mechanical tendencies of the plot which, in a considerable degree, destroyed suspense. Whenever things began to slip the director tried to spread sand on the tracks in the form of pretty and artistic shots around a California Mission or other Western stuff; also by screening some well-done tornado scenes, and further by strength of numbers in the mob scenes. All sorts of efforts were made to cover up the weakness of the story, which does not mean there was not lots of plot. There was, but it was all obtained through such a well-known formula as to lose much of its strength.

Whenever they pull that stuff of the hero deciding to go out into the "clean, wide places" to redeem himself—especially when he really has done no wrong—the regular picture audience knows what's coming. But in this one the fight part of it was not so much physical as it was rather dry political and business stuff. True, there are some sequences with quite a bit of action, but the man's fighting is done largely through titles and conferences. When he hit the west he became a power in local politics and in a group of independent copper interests which gave battle to the Trust. Also, of course, there was a girl in whom the hero became interested.

The whole of the first reel was devoted to planting Dustin Farnum as the young society man who, in an endeavor to shield his sister, took the blame for the murder of a man who was paying her forceful attention. He believed his sister had done the shooting, but a loyal butler who had been registered as such appeared quite suspicious. However, Dustin went to jail, and when he got out his father refused to have anything to do with him. His sister had gone to a convent in the West. Farnum became the owner of a copper mine, and he and other independent interests fought the trust. In this fight Farnum was aided by Lois Wilson—particularly so when gunmen tried to hold Farnum up.

Any doubt that may have existed as to the real slayer of the man in New York was dispelled when the butler came to the mission and obtained work as a gardener. The regulars will be sure then that he is the real murderer. Of course, when a tornado is responsible for the injury of the gardener he writes something for Farnum's nun sister just before he dies. With this the sister rushes out.

Meanwhile Farnum has been the leading figure in a political campaign in a western town, in the course of which a parade was staged with several hundred extras taking part. This mob was later assembled in a hall, and all were wildly for Farnum until a tool of the Trust told them that Farnum had done time for murder. Flash-backs showed Farnum's sister and Lois Wilson rushing to the hall in a buckboard. They got there in the nick o' time to clear Farnum.

In the cast are numbered Harry Van Meter, Miles McCarthy, Betty Bouton, Dick La Reno, Aggie Herring and Bert Appling.

Will Probably Go Over Fairly Well as Program Offering

Box Office Analysis for the Exhibitor

You can get by in fair order with this as a program offering, but don't be too extravagant in what you have to say about it. Of course your big attraction with this one is the star, and the amount of energy you spend on exploiting his appearance at your house depends largely on his following in your locality.

The picture is one that probably would please a large majority of fans in the cheaper houses, but it is not good stuff for first-run houses. As program stuff it is good enough, but it is doubtful if it would hold up for a run of any length of time.

If your crowd is especially fond of the star, it might be a good idea to use stills showing him both in a dress suit and in his Western garb, and explain that the picture is a story of a man's fight for redemption that reaches from New York to the West. Also stills showing some of the more spectacular moments of the film might help.

In advertising this one you can play up, if you want to, the spectacular ends. You might get some admissions by calling attention to the tornado scenes, also the fact that hundreds of people appear in quite a number of scenes. It is best to talk about what you know is good than to extravagantly claim that you have a world-beater.

TOM TERRIS

Director

of

Acknowledged Successes

Thoroughly Excellent Photodrama With Wide Scope of Appeal

"Choosing A Wife"

Samuelson, British Prod.—First National

DIRECTOR .....Not credited
AUTHORS.....Ernest Heidre and Metcalfe Wood
SCENARIO BY.....Not credited
CAMERMAN .....Not credited
AS A WHOLE.....Thoroughly excellent photodrama that bares the heart of a woman in a compelling manner.
STORY.....Adapted from the novel of English Society, "The Elder Miss Blossom"; unusually good picture stuff.
DIRECTION.....With repression the keynote was responsible in no little degree for film's dramatic worth.
PHOTOGRAPHY.....Excellent all the way through.
LIGHTINGS.....Effective illuminations throughout.
CAMERA WORK.....First rate
PLAYERS.....Minna Grey's work exceptionally good; others also able artists; included Isabel Elsom, J. H. Willis, C. M. Hallard, Tom Reynolds and Owen Nares — all English players.
EXTERIORS.....Some mighty pretty stuff that suited the locale of the story.
INTERIORS.....All of them held to high standard
DETAIL.....Fine all the way through, except that letter inserts were a bit difficult to read because of crowded writing. ... ...
CHARACTER OF STORY.....Emotional drama of the better sort.
LENGTH OF PRODUCTION.....6,385 feet

"Choosing A Wife" is an excellent picture considered from any angle. It is a photodrama that bares the heart of a woman in a most compelling manner—in a manner that makes deeply personal with anyone who sees the film the emotional heights and depths reached by the "Elder Miss Blossom." And Minna Grey, an English actress, gives a truly remarkable performance in the leading role. It is she who makes so real and so dramatically pathetic the character of the woman who, having arrived at that stage of life where she is neither young or old, reaches out for love with a heart-hungry intensity that commands sympathy utterly.

And the pathos of the woman's love. Plumbed to the depths by an avowal of love not intended for her, the woman's deep well of emotion gushes forth in the purest stream of noble passion and faith. Climbing steadily, sometimes slipping because of ungovernable circumstances, but gaining lost ground through unbounding faith, she reaches the pinnacle of happiness only to be dashed to the darkest depths of emptiness—and once more to be uplifted even higher by a greater and deeper love than before.

The story from which the picture was made certainly does deliver the dramatic goods in its screen form. Its development is steady and logical, and its situations build with a cumulative force. It is an unusual story, as far as pictures are concerned, and brings to the screen an unusual picture. There is not a villain in it, nor is there villainly; there is not a hero in it, nor are there heroics; nobody is killed or even threatened, and the sex stuff is noticeable by its absence. None of the old "movie" friends are found, and as a result the film is one that appeals particularly on the strength of its pathos and the fidelity of its presentation.

Repression is the keynote all the way through. The director proved himselif a deep student of dramatic technique, and the players all acted admirably and without resort to "theatricalism." The picture is sincere and deep; nothing was glossed over carelessly.

The story's scope of appeal is as wide as human sympathy itself. For its leading character the film has an unmarried woman, perhaps in the early thirties, who so far has been cheated of romance. She has means and position, but love has never come into her life. Through logical hapenings she is led to believe that a man just past middle age is in love with her. She loves him. In reality he loves the woman's young niece, but gets their names twisted. It is thus that the elder Miss Blossom gets a letter intended for the niece on the man's departure for the South Seas.

Faithfully the woman waits his return. When he does come he believes the niece is going to marry him. The straightening out of these complications is interesting and dramatic in the extreme. No chance was lost for an added touch, and there are sequences running all through the film that are more than sure of a deeply sympathetic response. Its conclusion is thoroughly satisfying to all concerned.

The one criticism is that the letter inserts in the film were a trifle difficult to read because of the crowded writing.

Spread Yourself On This One. Will Please Any Audience

Box Office Analysis for the Exhibitor

Spread yourself on this one. Go to it. The picture is absolutely "there," and there should be no reason in the world why you can't clean up with it if you put it over right. All you have to do is get the folks to your house—you needn't have the least worry about the picture's ability to please them and make them tell others to come and see it. It certainly is a film worth quite a bit of extra work on your part. Advertise it as a special attraction—it is.

"Choosing A Wife" is a picture that should please the most discriminating audience. It has a scope of appeal that covers almost everybody capable of sympathy. It will certainly fit in the first-run houses and in better-class neighborhood houses as well—which does not mean that it would be out of place in many of the cheaper houses. It is an unusual picture, and one distinctly worth booking.

And don't let the absence of a big name scare you at all. In this case you're selling picture—not star—although you can rest assured that the acting in the piece is all that could be asked. Your folks certainly are going to ask you if you are going to have any more pictures with Minna Grey in them. Her work could hardly be improved. Just advertise the cast as "all star."

Furthermore, there is no need to worry at all on the score of the picture's having been produced in England. In the matter of production it is very well up to the present-day standard in America, and there is emphatically nothing "foreign" about it—it is up-to-date in every respect.

"The Elder Miss Blossom" had quite a wide circulation in this country as a novel, so obviously it's up to you to advertise the fact that you have a film version of that novel of English life. The story, while laid in England, is universal in application.

What the World's
Almanac Is to the
Business World

WID'S 1919 YEAR BOOK

Will Be to the
MOTION PICTURE
INDUSTRY —

Artistic and Fairly Fast-Moving Meller of the Orient

H. B. Warner in

"The Pagan God"

Jesse Hampton-Robertson-Cole-Exhib. Mutual

DIRECTOR ..... Park Frame

AUTHOR ..... F. McGrew Willis

SCENARIO BY ..... F. McGrew Willis

CAMERAMAN ..... Not credited

AS A WHOLE..... Fast moving, artistic meller of the Orient, with rather commonplace ending.

STORY..... Conventional situations rather complicated at times, tending to dragginess whereever Warner was not in scene; planting of story too obvious.

DIRECTION..... Story's shortcomings very well covered by several tense scenes in which automatics in the hands of Chinks played a big part.

PHOTOGRAPHY..... Excellent throughout

LIGHTINGS ..... Very effective

CAMERA WORK..... Of the very best

STAR..... Straight roles such as this are his specialty and he delivered without a doubt.

SUPPORT..... Generally good, especially Jack Abbe, clever Jap character actor; others a trifle stilted at times.

EXTERIORS..... Hot streets of an Oriental city with the usual low buildings carefully reproduced.

INTERIORS..... Ordinary for the most part, with plenty of paper ornaments such as are usually seen in this class of picture.

DETAIL..... Artistic and well balanced subtitles gave an air of class.

CHARACTER OF STORY..... Oriental tale of intrigue written around a supposed uprising.

LENGTH OF PRODUCTION..... About 5,000 feet

H. B. WARNER generally manages to instill even the most commonplace tale with lifelike action, and for this reason, if for no other, "The Pagan God" is worth while. It is swift-moving at times and, while it closes with a situation that taxes one's credulity, it nevertheless holds interest until the end. There wasn't enough material in the original story to make a feature of the standard length, the main story being built around a Chinese uprising and the ferreting out of its instigators. The author of the scenario encountered entanglements near its close that were too much for him, then to bring it to a finish had the real villainness kill herself and leave a clear path for Warner and his fiancee.

The staging of the picture leaves little to be desired in the way of artistic sets, clear-cut photography and correct costuming. Tales of the Orient usually hold an unusual interest with most audiences, for the ways of the "heathen Chinee are mysterious" to others than Bret Hart. The interior sets were planned with a view of accentuating this phase of the story and were very effective.

Considerable footage was used in the beginning to "plant" the story, with cut-backs that were necessary. However, after it got under way and Warner became mixed up with Carmel Phillips, a Chinese leader and vamp, things became interesting. Also complications arose when Warner met up with his fiancee, who was traveling through the country with her curio hunting-father, and who discovered what she believed was a bona fide love affair between Warner and Carmel.

The story hinged on the sending of Warner into the interior of China on a dangerous mission. He was to attempt to discover the cause of an uprising. Carmel Phillips was the secret leader of the outlaw gang, and Warner ingratiated himself into her good graces in order to discover the real power behind the movement. He signed a pact with the other Chinks, and this was hidden in a stone image. The image was stolen and finally fell into the hands of the curio hunter. The latter was seized and about to be put to death along with his daughter when Warner jumped through a window and saved their lives.

Here is where the story fell down lamentably, inasmuch as the Chinese vamp, having discovered that Warner had been stringing her all the time to gain the desired information about the uprising, and also having learned of his love for the curio-hunter's daughter, shot herself while Warner, with her, was covering a roomful of others with his automatic. Of course it was the easiest way out and it brought the clutch.

The best piece of character work, outside of the performance of Warner, was that of Jack Abbe, who helped Warner to escape from a roomful of Chinks bent upon doing away with him, because they suspected he had the god in which they had hidden the secret pact. Here was a piece of serious acting that was well executed.

Makes a Very Fair Evening's Entertainment

Box Office Analysis for the Exhibitor

There is every reason to believe that most audiences will like "The Pagan God." Stories of the Orient always are fascinating, and with H. B. Warner in the leading role, this one makes a very fair evening's entertainment. The story is somewhat complicated in parts, but it is not likely that that will react against it, as the vague points are cleared up in the end. The title in itself will perhaps not appeal to some. This you can overcome by judicious advertising and by the liberal use of cuts and photographs of a small image such as is found in many curio shops.

For catch lines you might use: "He made love to a Chinese woman to gain information for his Government." "See the crafty Chink outwitted by an American." "Warner's strongest role—you will like it as well as 'The Man Who Turned White.'"

Short Stuff

Probably the best comedy Larry Semon ever made for Vitagraph is "Between the Acts," a two-reel number full of laughs. It is very funny and the mirth often results from legitimate comedy business rather than from rapidity of action or of thrills. As in some other recent comedies, there is also a monkey in this one that gets over a few good hits. Then, too, there is a beautiful "vamp" that dresses up a close-up every now and then.

The picture is staged back-stage during a vaudeville show, and the leading figure is "props." The vamp is the fat manager's wife, but it is not only through the three leads that the laughs are given. Much incidental business gets over in very food comedy style. The number is distinctly worth booking, one of the best laugh getters of the year.

* * *

"Mr. Outing Instructs" is an Outing-Chester reel that takes the viewer to Japan. The film gives interesting and instructive views of Japanese industries—silk-worm growing and embroidering, parasol making, broom and tub manufacture, and rice and tea farming. Titles are in Katherine Hilliker's usual breezy style. The reel is informative and the photography is very clear. The film is also well-tinted.

* * *

Major Jack Allen offers through Universal "The Story of a Lion Hunt." This is one of a series, each complete in itself. The reel is a very good short feature, and contains considerable interest. In the number there are some good views of the desert and the picture shows a baby camel that will get appreciation, especially from the young folks. Also there are many flashes of a lion and a lioness and her cubs. The closing footage shows how Mr. Lion is caught in a net. This is fairly exciting stuff, and should be well-liked.

* * *

"Cupid's Hold-Up" is a one-reel Christie that is not so much. There are only a few good laughs registered during the running of the piece. Bobbie Vernon and Lucille Hatton are the featured players. The film shows the inside of a picture studio in which Bobbie is the star. Later the company goes on location, and Lucille's father is held up by a real bandit. Later the reel bandit holds up the real bandit and wins the girl.

* * *

Mutt and Jeff put across another good one in "The Frozen North," released by Fox. This is another one that gives the orchestra and the drummer, particularly a chance to get in some fine work. It is a burlesque on the frozen north mellers, and scores many laughs. In this one little Jeff is the hero after all. Animation is up to standard.

* * *

"Her First Kiss" is a Fox Sunshine comedy that doesn't ring any too many bells. It certainly does not come up to the measurements of many other Sunshine numbers. There are, however, are a number of good spots in the offering. Ethel Teare is the featured female comedian in this one. She is the country girl who gets into the clutches of the villain. There is some quite fast action and some fair thrills registerd when a Ford takes a trip through a department store. Also there are some funny moments when the farmer gets into the cloak model department. All in all, the number is only fair.

Wid's Daily Binders - $2.00

Invaluable for reference purposes.

Hart's Latest Has Lots of Suspense and Story Interest

William S. Hart in

"WAGON TRACKS"

Paramount-Artcraft

DIRECTOR .....Lambert Hillyer
SUPERVISED BY.....Thomas H. Ince
AUTHOR.....C. Gardner Sullivan
SCENARIO BY.....Not credited
CAMERAMAN .....Joe August
AS A WHOLE.....One of the best pictures Hart has appeared in for some time; had lots of suspense and held interest throughout.
STORY.....Written on a well-known basic formula, but had enough unusual twists and turns to make it quite absorbing all the way through.
DIRECTION.....Intelligently held matters within bounds; responsible for much of picture's worth.
PHOTOGRAPHY.....Had snap and life throughout
LIGHTINGS.....Fine on the very few interiors; also night stuff outdoors.
CAMERA WORK....First class; some good long shots
STAR.....Had a very sympathetic role, with which he did fine work; was a "good" man all the way through.
SUPPORT.....Jane Novak again scored; Robert McKim his usual smooth self; others who did well are Lloyd Bacon, Leo Pierson, Bert Sprotte and Charles Arling.
EXTERIORS.....Much excellent desert stuff; river steamboat scenes also good.
INTERIORS.....Not so very many, but all well done
DETAIL.....Always the proper thing in registering time and place of action.
CHARACTER OF STORY.....Pioneer along Sante Fe trail solves murder of brother; entirely harmless.
LENGTH OF PRODUCTION.....5,158 feet

WILLIAM S. Hart comes across with a winner in "Wagon Tracks." The picture is one of the best that Hart has appeared in for some little time, and is going to please the fans much more than some of his recent releases. In his latest the star has a quite deeply sympathetic role, and he plays it in a manner that gets every last ounce of worth out of its possibilities. His character is a bit different than his usual stuff, too, in that in this one he is a "good" man all the way through, and is not "reformed" after he sees the girl, as has been the case in many of his releases. Naturally the picture is a Western subject, but it is a Western of a rather unusual type in that it relies more on its story action than on its physical action to get it by.

The story, while written around a fairly familiar formula of pioneer days, has enough interesting twists and turns to make it quite absorbing in its screen telling. This is due in no litle degree to the intelligence evident in the direction. The director saw to it that things were kept well within reasonable bounds, even when there were chances to lay things on a bit thick. The film is quite full of suspense, and strikes a more human note than the usual Western. Largely, it is a character study, but matters of other interest than picture-drawing of the bigness and nobility of the man who is the central figure have by no means been forgotten.

The film gains worth, also, through the excellence of the photography and interest of many exterior scenes. Numerous good shots of the desert were photographed under favorable conditions, and worthy of exspecial commendation was the screen reproduction of a mirage. Detail, too, comes in for a share of praise. Trouble was not considered when it came to a question of bringing to the screen the real thing.

The time of the story is back in 1850, and most of the action takes place along the Sante Fe trail at that time. Hart is seen as a scout who comes to a river landing to meet his brother, who is coming from the South. But on the boat the youth has been killed—to all appearances having been shot by the sister of one of the men with whom the youth was playing cards. In those passages when Hart learns his brother has been shot by the girl he registers much sympathetic appeal.

The two men and the girl become members of the wagon train that starts across the desert for the West. A thrill is registered when one of the wagons, containing half the water supply, plunges over a steep embankment. The girl is interested in Bill, and when she sees him give his short allowance of water to his horses and dogs she realizes the nobility of the man. Then she tells him that she believes to be the truth regarding his brother's murder.

Bill takes the two men out on the desert and by walking them until they almost die of thrist finds which of them killed his brother. Meanwhile Indians have come across the wagon train. Bill reaches the camp during the night, just before the Indians are about to attack. The Indians demand a life for a life, and it is decided to hand over the man who killed Bill's brother. Through numerous interesting sequences the murderer finally is caught by the Indians, after Bill has offered to give himself to the red men.

Arrived in Sante Fe, Bill does not marry the girl, but goes on his way.

You Needn't Be the Least Bit Afraid of This One

Box Office Analysis for the Exhibitor

You needn't be the least bit afraid of this one. It can be absolutely relied on to satisfy Hart's followers, and others as well, because it is general enough in its appeal to go well with almost any type of audience. Of course, it is not a special attraction other than that it is a Hart subject, but it's a darned good picture, and much better than some this star has been seen in of late.

Bill Hart has a very sympathetic role, and there is an absence of the wild gun shootin', hard ridin' stuff that is found in most Westerns. There is also a certain interest attached to the film in that it treats of an always-romantic phase of American history. Those days back in '49 and '50 have been written and screened about over and over again, but the romance of the Westward trend of Americans is always of interest to the present generation, especially if the story is well-presented and has more meat to it than the usual dance-hall mellers.

If you go in for stunt stuff you might advertise this around town by covering a truck with a canvas in the manner such as was done to prairie schooners in the olden days. Have your announcements painted on the canvas sides of the wagon. In this manner you will have a moving billboard that ought to hit many more eyes than a stationary stand. You might use a small display line above the announcement reading something like: "Making wagon tracks for the Blank Theater." Of course, if possible, it might be well to have the driver in costume and perhaps a girl in a gingham gown alongside him.

Reviews in Sunday Issue Only

To give necessary thought in preparation reviews will appear only in the Sunday issue hereafter. Reviews will be more important than ever in the coming open booking season due to the changes in booking methods. It has been increasingly difficult to get a carefully prepared review ready for each issue of the daily. It takes time to write a good review. Frequently several films are shown the same day and sometimes it has been a strain to get the next day's review ready "after hours." Consequently in the future all reviews will appear only in the Sunday issue.

With our perfected news gathering staff, the daily will be even better than ever as a concise presentation of all the news stated briefly and without bunk, while it is still news. This change is made for the purpose of "better service." I am sure you will appreciate it.

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You Bet!

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Will it make money? *You* bet! Will it win you at first sight? You *bet!* Does it boost Tom Moore to higher honors? You bet!

It's a story of "*You* bet, no *you* bet!" Racing excitement in an old English setting. Love story of a fetching sort.

Will the majority of your audience go mad over it? *You* bet!

SAMUEL GOLDWYN
PRESENTS

TOM MOORE

IN

Lord and Lady Algy

By R. C. Carton Directed by H. Beaumont

It is anticipated that this picture will attain first place in Tom Moore's repertoire. But *you* decide that.

See it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX. No. 54 Sunday, August 24, 1919 Price 25 cents

"Take this message to my people"

JESSE L. LASKY, *presents*

ROBERT WARWICK
in "TOLD IN THE HILLS"

by MARAH ELLIS RYAN

A Paramount-Artcraft Picture

A TALE OF INDIANS AND LOVE in the days when western hills held romance. Thousands and thousands have thrilled to the story as they read it in book-form. They and thousands more will want to see its beauty in pictures; to see in real life the beautiful Rachael Hardy and the man she loved; to feel again the thrill of the Indian fight and the escape of the white men through the haunted mine.

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Directed by GEORGE MELFORD

Scenario by WILL M. RITCHEY

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ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
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WHAT MAKES AN ACTRESS GREAT?

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ALICE BRADY

has singularly demonstrated these qualities through triumph after triumph—an unbroken record of stage and motion picture successes, in which she has endeared herself to the whole amusement loving world.

Charming, captivating innocence amid morally sordid environment—innocence that is protected because of its truth — such is the role in which Miss Brady achieved one of her biggest stage successes — a role in which she is to be seen throughout the world through the medium of Realart Pictures — little "Mary Horton" in

SINNERS

New York and the country have paid exceptional tribute to Miss Brady as the stage star of this great Owen Davis drama. Now exhibitors everywhere are to have the opportunity shortly of profiting from the great screen production being made under direction of Kenneth Webb.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. IX No. 54 Sunday, August 24, 1919 Price 25c

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News of the Week in Headlines

Monday

Richard A. Rowland, returning from Europe, sees need for 5,000 more theaters in France.

Motion picture operators may strike in sympathy with actors.

Tuesday

William Fox buys Washington Theater in Detroit.

Marcus Loew takes over the Dayton Theater, Dayton, Ohio.

Wednesday

Pathe to release J. Stuart Blackton Productions.

National Association Exhibitors Circuit formed for co-operative booking.

Jack Pickford signs with Goldwyn.

Wistaria Productions buys rights to six stories.

P. A. Powers wants National Association to declare neutrality on actor's strike.

Thursday

Vivian Moses leaves Select and joins Arthur Guy Empey.

Fred C. Quimby appoints three Pathe branch managers.

Northwestern Exhibitor's Circuit issues order to bar certain productions in the northwest.

World Film signs Jackie Saunders, Creighton Hale and Raymond McKee.

Friday

Frank Hall organizes Hallmark Picture Corporation, capitalized at $2,500,000.

William Fox buys five Denver theaters owned by Brown & Megahan.

P. A. Powers resigns from National Association.

West Virginia Exhibitors at Charleston convention join the Miami Valley League.

Assistant District Attorney Alfred J. Talley reports recovery of 300 stolen films value of $1,000,000.

Saturday

Catherine Curtis Corp. formed to produce. Backed by Wall St.

Sid Grauman to build another Los Angeles theater.

Operators' strike threatened if more pictures go into Broadway theaters.

Northwest exchanges hold meeting to act on Northwest Exhibitor Circuit "lay-off" idea.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Just how wise are films fans, anyway?

Boys, there is no use kidding ourselves, the day has come when everyone in the film business has got to get down to brass tacks and commence to realize that from now on the public has to be sold solid and kept sold if success is to be the result.

It has been frequently said that fans are getting wiser, and most of the exhibitors know this very well, but that old jinks "It 'll get by" still stands on the exhibitor's left shoulder and on the right shoulder of the producer whispering in their ears that "Maybe this stuff isn't good enough for the big houses, but we will get our money out of it, and most of the fans don't know good pictures, anyway."

Being a small town guy at heart, with most of my young life spent in a middle western community, I want to register an emphatic protest against this attitude, which is chiefly held by executives among the producers and distributors who have either never lived in a small town or have been away from one so long that they have lost their perspective.

I want to insist that the folks in the small towns, and even in the "sticks," as they call them, are absolutely as intelligent and well read generally as the folks in the big cities. And furthermore, there is a much more important fact as regards films, that being that in the few years the picture business has flourished the public has seen so many more films that they have spoken plays they have received an education in this short time as to what is worth while that it took them a generation to get as regards the stage, which made it possible for theatrical producers to go a long time with the old bunkalorium and still get away with it.

The art of making pictures has advanced very rapidly, and it is only fair that we should consider every production from the standard set by the most capable. This is true because in the picture business the very best films eventually get into the cheapest houses, and consequently the patrons of every class of theater have become educated to what is possible.

I am not saying that some poorly made films cannot make money, but I do say very emphatically, for the future of the business as well as the individual future of each exhibitor, it behooves everyone concerned to watch their step from now on and play the very highest class product obtainable.

If you want any proof of the activity of the minds of your film fans, check up carefully on how they observe little errors in technicalities.

I was hit right between the eyes regarding this particular situation, which I have written about before, when I picked up The Saturday Evening Post recently and found an article by Harry Leon Wilson in which he devoted several pages to laying bare the various formulas which are used all too frequently.

At first I resented most emphatically Mr. Wilson's attitude towards the picture business, because he was stepping on it hard, but after a time I came to realize that the answer was simply that he had been unfortunate in bumping into the wrong sort of production because the exhibitor where he had been seeing films had lacked the ability to pick good ones or had been tied down by a contract which made him play them good, bad or indifferent.

I want to insist upon every film man reading this article by Mr. Wilson, because it is certainly going to have a decided effect upon the millions of "Post" readers.

My advice as to the best way to counteract this and at the same time take advantage of this discussion of the film business, would be to have every exhibitor grab portions of this article the next time he has a corking good film and explain that Mr. Wilson refers to the days that have passed when poor productions were forced upon an exhibitor by market conditions, with special emphasis upon the fact that from now on better films will be possible because producers will be able to spend more money with an assurance of distributing in an open market wherein merit is the only factor necessary for genuine success.

What Mr. Wilson says regarding formulas and the public's inclination to pick flaws is undoubtedly true, and it seems to me that this is only a verification of the warning which has been given frequently that we must quit talking about

(*Continued on Page* 24)

Longfellow's Famous Poem Quite Faithfully Visualized

Miriam Cooper in

"EVANGELINE"

Fox

DIRECTOR .....R. A. Walsh
AUTHOR .....Henry Wadsworth Longfellow
SCENARIO BY .....R. A. Walsh
CAMERAMAN .....J. D. Jennings
AS A WHOLE.....Quite faithful and often spectacular visualization of the famous poem; lavishly produced; had many tender moments, but also considerable draggy footage.
STORY.....Adapted from the American classic; one of the most sadly sweet love stories ever told; has historical and educational value.
DIRECTION.....Especially good on big scenes; his fidelity to detail and customs of the period helped quite a bit; handled players capably, but allowed the star just a trifle too much footage.
PHOTOGRAPHY.....Some of it very good; much of it just a degree below fair.
LIGHTINGS.....Effective throughout
CAMERA WORK.....Suitably done; many good angles.
STAR.....Quite beautiful in some close-ups; gave a sincere and sympathetic performance.
SUPPORT.....Players selected with a view to their fitness for parts; cast included Albert Roscoe, Spottiswoode Aitken, James Marcus and Paul Weigel.
EXTERIORS....Some very fine stuff—rivers, pines, palms, surf, etc.
INTERIORS.....Carefully constructed with fidelity to time and place.
DETAIL.....Even the smallest things watched so as to adhere strictly to the period of 1775 and later in Acadia and other places; one or two very slight oversights.
CHARACTER OF STORY.....Beautifully sentimental love story based on history.
LENGTH OF PRODUCTION.....5,200 feet

"EVANGELINE," Henry Wadsworth Longfellow's immortal American classic, has been visualized in such a manner as to retain on the screen all of the story-worth of the poem, and a considerable amount of its poetic beauty. Of course, it is impossible to transfer to the screen in all of its beauty the rhythmic music and enchanting word-painting found in such an epic as "Evangeline," but the producers have earnestly and quite successfully tried to catch the spirit of the work. There are many artistic exteriors, chosen in tune with Longfellow's descriptions, but quite a number of these are marred by photography that is not of the very best.

There is in the picture much of the deep sentiment of the poem. This element is aided by the fact that often are used subtitles quoted verbatim from the poem. And Miriam Cooper is Evangeline to the life. In many close-ups she is very beautiful, and throughout gives a sincere and sympathetic performance.

The picture received a very lavish production, and there are many scenes in which hundreds of people appear. And the village of Grand-Pre, which "lay in the fruitful valley," is seen in replica in the film. Especially effective was that rather short footage showing the entire village ablaze. Also worthy of commendation are those scenes showing several hundred Indians spread all over a sloping hill, rushing forward to destroy the pioneer wagon train. This was big stuff, and had a spectacular appeal.

Quite often the picture drags, however, because of lack of plot action. This is particularly noticeable in sequences where the director tried to cover up the slowness by using much footage showing Miss Cooper in her fruitless search for her lover. The film could be shortened quite a bit and be better therefor.

The picture opens with a very short up-to-date prologue, showing a lovers' quarrel. The father of the household begins to read Longfellow's poem, and it is visualized on the screen. The picture closes with a few short scenes showing the present-day lovers united through the effects of the poem.

It would be almost sacrilege to synopsize the story told in "Evangeline." It is enough to say that the poem is one of the most sweetly sad and deeply sentimental love stories ever penned—and this holds true in quite a degree with the film. There are many passages that tenderly register the love between Evangeline and Gabriel, and also sympathetic spots struck at many other times.

Throughout, the film stuck quite closely to the poem. No effort was made to throw in any "movie" jazz, except the legitimate use of the spectacular, which fits the poet's descriptions.

Is a Good Box Office Bet In Many Ways. Go After New Business

Box Office Analysis for the Exhibitor

In many ways "Evangeline" is a very good box-office bet. And it gives you a chance to go out after bigger game than the usual film. It is a picture that, handled right, should not only make money for you but should put you in the good graces of many of the folks in your locality. If you give this the right treatment in your exploitation it will help considerably as a reputation-builder.

In the first place, none of the "harpies" can have a word to say against the picture. Even the "highbrows" who "don't go to movies" will say that this is a move in the right direction, and you might get folks into your house who never have been there before, and thus make more or less steady patrons of them.

Therefore it's up to you to go after new business with the picture. Probably the best way to handle it with that end in view, is through the co-operation of your local school board, if you can get such co-operation—and that should be easy with this subject.

There are probably no Americans who can read who have not heard of "Evangeline." And while that is true, it is also true that there are many who never have read the poem. But when they know it is going to be shown in a picture they will come to see it just to know what the poem was about. Folks hate to be accused of ignorance, and it is a fact that, for instance, if you asked the first man or woman you met if he or she had ever read "Evangeline" the answer would probably be "Yes"—whether they had read it or not. And this picture will give the many persons who never have bothered to read the poem the chance to see it in pictures.

Be dignified in all of your advertising with this one. Don't advertise it as a master picture or get wild about it. The mere fact that it is "Evangeline" is virtually enough. But you can call attention to the lavishness of the production and its costliness.

From the

CALIFORNIA

Miller's New Theatre
Main at Eighth
Los Angeles

"America's Foremost Photoplay Edifice"

to

Carl Laemmle

August 16, 1919.

My dear Mr. Laemmle:

We wish to thank you for bestowing on our theatre the honor and privilege of giving "THE RIGHT TO HAPPINESS," the new Holubar-Phillips super-production, its world premier.

Never during the entire time the California has been in existence have we had so many voluntary expressions of unqualified commendation from our patrons.

For the entire engagement from the opening matinee to the closing night, we had throngs of eager patrons lined in front of our box-offices and entrances, and the gross receipts on the week's business exceeded our greatest expectations.

I consider the work of Dorothy Phillips in the role of Sonia, the girl of the tenements, absolutely the most artistic piece of emotional acting given to the screen this year, and I want to congratulate the Universal on having in Miss Phillips truly a star of stars.

The timeliness of the theme, the absorbing story, the climatic situations and the exquisite directorial touches given the production by Mr. Holubar makes "THE RIGHT TO HAPPINESS" one of the sure fire box-office attractions of the season.

Every reviewer of the Los Angeles press gave un-stinted praise to the picture, which is a most unusual situation here in the film capital of the world where the critics are most exacting.

Cordially yours,
CALIFORNIA THEATRE

Signed -- Fred A. Miller

Lavish and Artistic Production Gives Picture Class

Elsie Ferguson in

"A Society Exile"

Paramount-Artcraft

DIRECTOR ..... **George Fitzmaurice**
AUTHOR ..... **Henry Arthur Jones**
SCENARIO BY ..... **Ouida Bergere**
CAMERAMAN ..... **Arthur Miller**
AS A WHOLE..... **Lavish and artistic production gives picture class despite frequent dragginess of story and frailty of foundation; mass of atmospheric detail also helps.**
STORY..... **Adapted from the stage play "We Can't Be As Bad As All That"; nothing very unusual, but holds interest fairly well.**
DIRECTION..... **Strong on atmosphere and artistry of presentation; permitted slight over-acting at times; but helped hold up a few basically familiar ends.**
PHOTOGRAPHY..... **Generally excellent**
LIGHTINGS..... **Very many well-balanced and artistic effects, especially on sets; some close-ups of star not lighted to her best advantage.**
CAMERA WORK..... **Thoroughly satisfactory**
STAR..... **Pleasing and competent, but over-reached just a bit during meller moments.**
SUPPORT..... **A fairly capable cast; William P. Carlton dignified leading man; Warburton Gamble fitting society willun; Julia Dean over-acted quite a bit.**
EXTERIORS..... **Beautiful stuff around swell estate; also Venetian sets excellent.**
INTERIORS..... **Had great variety and were certainly artistic and tasteful sets.**
DETAIL..... **Showed real craftmanship in its application to atmosphere; murder-suicide tactfully done.**
CHARACTER OF STORY.. **American heiress wrongfully accused of being cause of English society tragedy becomes exile in Venice.**
LENGTH OF PRODUCTION..... **5,507 feet**

EVIDENTLY they realized that the story for this one would not quite stand up by itself, so they went to it and gave it all the artistic camouflage it possibly could stand, with the result that the finished product is a picture whose class will get it by. Confronted with story material that had a few good situations, but which had to travel much intervening ground of dullness between the high spots, scenario writer and director did their successful utmost to intelligently and tastefully pad up much footage.

The picture doesn't become really dramatic until the sequences leading up to the climax are reached. Nor, in a great deal of its footage, does it make a very great sympathetic appeal. This is largely due to the arrangement of the plot. Much of the dramatic worth of the majority of footage becomes mere narrative of passing interest because the viewer is given to know that all of what occurred happened in the life of the girl five years before the time at which the picture opens. This fact kills suspense in a large degree and, while there is a certain amount of interest in the causes leading up to the girl's predicament, you can't really feel for her because all of that is ancient history, and I am inclined to believe that most members of any audience are going to squirm on their seats a bit until the story comes back to the present.

But when it does come up to date they are going to sit up and take notice, for after that long-drawn-out cut-back is over there is real concern as to what is going to happen to the wife when her husband learns that she is the woman generally supposed to have been the cause of the tragedy in his sister's life. From here on suspense is held quite well, and never slackens until the end, which is just a trifle abrupt, but nevertheless happy.

Miss Ferguson is a thoroughly competent actress, and her work in this offering again proves it. The supporting cast is quite good, too, and in addition to those named included Henry Stephenson, Zeffie Tilbury, Bijou Fernandez and Alexander Kyle.

The opening scenes were laid in Venice, and some very good sets carrying the atmospheres of the city of canals were used. Also the action shifted to America and London. All of the sets used—interior and exterior—were high-class stuff, and Director Fitzmaurice staged some very well-done rain scenes; also an especially good fog effect in a short flash. And while there were not so very many of them, all of the exteriors were very tasteful and classy stuff around a beautiful country estate.

Some of the titles were too explanatory and too stilted. One in particular was badly misplaced. A wife, believing her husband false, deliberately shoots him. A title has her say, after he falls: "Harold, I didn't mean to hurt you!" This will get a snicker.

Will Go Over the Hill All Right Without Much of a Stir Either Way

Box Office Analysis for the Exhibitor

You certainly can promise your folks that this is a lavish production, and there is not a doubt in the world that on its pictorial side it will please in a very large degree. And the story contains enough high spots to extenuate for some of its slower moments. All in all, I would say that the offering will go over the hill all right without any great fuss either way. At least you can rest assured that none of your patrons is going to register a hearty kick.

But don't by any means ballyhoo this one as a wonderfully dramatic photoplay or anything like that. You can talk all you want about the lavishness and artistry of the production, playing up the fact that it brings to the screen the atmosphere of Venice, London and America, and deals with a bit of life in English society. There is plenty of opportunity to splurge about how women often are wrongly accused and the consequences that sometimes result, and you can base your campaign somewhat on the lines of the idea: "Lies! Jealousy! And the 'other woman' in the case suffers, although innocent."

The production has enough class to satisfy generally, but this is another one with which you should be careful not to get too ambitious in your claims. Concentrate on the title and names. Of course, if the star is a box-office heavyweight in your locality it's up to you to get all you can on the strength of that fact.

On the whole, I believe this a fairly safe bet for an ordinary run, but it certainly is not one deserving of anything very special. Just give it the usual amount of exploitation, and there should be no reason why it won't give a moderate return.

COMEDY
DRAMA
SUSPENSE
ACTION
THRILLS

WILLIAM DUNCAN
in
"SMASHING BARRIERS"
A Serial For Every Theatre
VITAGRAPH
ALBERT E. SMITH, President

Pleasing Human Characterizations in Comedy Drama that Rings True

Rex Beach's

"The Girl From Outside"

Rex Beach—Goldwyn Special

DIRECTOR .....Reginald Barker
AUTHOR ..... Rex Beach
CAMERAMEN....Percy Hilburn and Oliver T. Marsh
AS A WHOLE.....Excellent character studies with comedy bits properly balanced against bigger dramatic clashes; will surely please.
STORY.....One of the most effective Beach stories yet presented on screen, because of attention given to characterization.
DIRECTION.....Kept players human and held interest through long footage, with natural comedy and truly effective drama in climaxes
PHOTOGRAPHY.....Clean-cut but not particularly artistic.
LIGHTINGS.....A few good; generally ordinary
CAMERA WORK.....Straight stuff, little attempt for artistry.
PLAYERS.....Half a dozen characters who will be remembered for a long time.
EXTERIORS.....Mostly Alaskan camp stuff, but kept nicely to atmosphere.
INTERIORS..... Satisfactory
DETAIL.....Generally good, except some clothes too modern, and bad slip in important dates on mine option and letters.
CHARACTER OF STORY.....Very human without objectionable incidents.
LENGTH OF PRODUCTION.....6,157 feet

I BELIEVE this is one of the best Rex Beach productions the screen has seen, because we have plenty of attention given to characterization with a story which is based more upon character development than upon physical action.

There are a few real dramatic clashes, but the major part of this offering is devoted to a quiet human study of the character influence of a young helpless girl upon a group of crooks that just happened to become her friends due to circumstances concerned with her arrival in the Alaskan country.

The theme is not particularly new, it frequently having been used on one or two individuals instead of a group of crooks, but certainly, it has been well handled here, with enough good natural, wholesome comedy to offset the pathos touches and the dramatic action bits.

Briefly, the situation concerns a young girl whose father died while she was enroute to Alaska, with the result that she lands helpless in the Klondike country, and is befriended by Curly, a juvenile member of a band of real rough-neck crooks. All of these crooks fall for the youngster, and after she has managed to acquire a hotel site through the sympathy of the manager of an Alaskan trading company who falls for her innocence, we have some interesting moments registering the fact that each of about six men hope to marry the youngster.

There is a lot of particularly delightful comedy, that registered exceptionally well because of its contrast to the atmosphere, gotten over in presenting the manner in which the characters appropriate that which does not belong to them, particularly in their campaign to assist in furnishing the hotel to be conducted by the young shero. There is also a wonderful sequence in which they "invite" the only cow in town to visit them after having found that the owner refused to sell it.

There was a very bad slip in detail in this film when I saw it, which will undoubtedly be corrected immediately when this is read, this being an error in the dates of some letters which apparently showed the lapse of a year's time in a sequence in the story where no such lapse should occur. This is particularly important since the willun held an option on the hero's mine good until September, and then forged an additional option for a year, after which time letters which were flashed on the screen apparently showed a lapse of one year's time, which would have voided even the forged option. Since the young sympathy juvenile was fatally shot when he stole and burned the forged option, it is important that the letters in question be immediately changed so that they will be dated 1900 instead of 1901.

We get an excellent kick out of the finish of this production from the situation in which the sympathy juvenile steals the forged document and is shot, right down through the bit where his Chinese cook friend quietly and deliberately slips in on the willun and finishes him with a knife.

The cast was a well-balanced one with all of the important characters very well handled. While the girl Clara Horton has the name part, she is not really the star any more than any one of the six or eight leading characters. Cullen Landis as the sypmpathy juvenile, Curly, made his part stand out.

In the nicely-balanced cast were: Hallam Cooley, Sidney Ainsworth, Walter McNamara, Ernest Spencer, Colin Kenny, Wilton Taylor, Billie Bennett, Bert Sprotte and Louie Cheung.

If Properly Exploited this Should Bring You Big Business as a Special

Box Office Analysis for the Exhibitor

I would say that this can be considered safely as a production worthy of being classed as a very pleasing special. It has the very attractive value of human characterization to guarantee audience interest, and the combination of comedy, pathos and dramatic action enables you to promise genuine entertainment.

Rex Beach has a very large following, and I would particularly suggest that you bill this as one of the most human comedy dramas ever visualized from his stories, with special emphasis upon the fact that they will never forget some of these characters.

Reggie Barker has been doing good consistent work for some years, and I would advise you to call attention to the fact that this was produced by Mr. Barker, mentioning some of his other successful productions which have drawn particularly well in your house.

In your general billing for this concentrate upon the thought "You will never forget the Rex Beach characters that you will learn to love when you see 'The Girl From Outside'." That sort of direct appeal advertising hammers home the main asset of this production, which is the fact that the characters ring true and do human things without running wild into extravagant mellerdramer.

You can bill this as a Rex Beach epic of the northland with thrills, laughs and stirring drama that rings true.

Short Stuff

Mr. and Mrs. Carter De Haven's latest Capitol Comedy, released through Goldwyn, is a thoroughly entertaining number. The film is full of quiet laughs and chuckles and often registers spontaneous laughs. Much of the worth of this comedy is due to "know-how" direction. The incidental bits are very fine, and the picture is thoroughly clean and wholesome. Much of the fun is had with a Ford, and some of the stuff pulled, especially when that Ford "shimmies," is going to get over with a bang. In the number a young married couple decide to go to the mountains on their vacation. Through many funny incidents they learn that the mountains are not for them. They end up at the seashore.

* * *

In Educational's Library De Luxe there is numbered "Venice," a reel replete with the beauty of that most beautiful Italian city. Many of the shots are most artistic, and clean-cut photography and natural colors often enhance the effect of many canal scenes and other quite compellingly artistic bits. The cameraman succeeded in filming, through his artistry, much of the romantic atmosphere surrounding the City of Canals.

* * *

"The Dentist" is a quite unfunny Mack Sennet comedy offered by Paramount. Its two reels contain only a meagre amount of slapstick humor, and there is much footage that is quite junky. The only laughs that come are the result of some of the business in a dentist's office. As in other comedies of this type, there is not much of a connected story, nor is there any really fast action or thrills to help out the dreariness of the whole.

Ben Turpin is seen for a few feet of film, but he only gets away with a snicker or two. All in all, the offering is by no means up to the required comedy standard from any point of view. The plot merely concerns a stenographer-loving husband; a dentist, and the dentist's wife's two brothers, who are a couple of rough-neck crooks.

* * *

The latest Harold Lloyd comedy released by Pathe is better than the average run of stuff that this comedian has appeared in and gives him a chance to get away with a lot of his clean cut legitimate comedy. Bebe Daniels works with Lloyd in a real estate office and is the victim of a cruel employer who insists on forcing his attentions upon her. A bit wherin Lloyd calls Bebe over the telephone with both parties in the same office is productive of real laughter, especially when the employer who is seated between the two discovers who is talking to his stenographer.

* * *

"The Great Handicap" is the title of Happy Hooligan's latest animated cartoon to be released through Educational. It is a number that compares well with recent releases. In this one Happy tells his nephews how he won the great automobile handicap. There is a full quota of the sort of humor found in these subjects in the film.

* * *

Mut and Jeff keep right up to their high-water laugh mark in their latest release through Fox, titled "Hard Lions." In this animated cartoon Jeff has some hairbreadth escapes from wild beasts of the deserts which are sure to bring down the house. Mutt also runs into a few laughable encounters with the King of Beasts. All in all, the number is fine, and has more laughs than the average two reeler.

* * *

"Don't Shove" is the title of a Harold Lloyd comedy released by Pathe that is mostly sad stuff, and not by any manner of means as good as the numbers this comedian has been offering of late. Most of the action in this one takes place in a roller-skating rink, and it is just a matter of one fall after another. This repetition of incident is monotonous and unfunny. There is not a good comedy situation throughout.

* * *

Judge Rumhauser, in his latest animated cartoon, released by Educational, and titled "Good Night Nurse," tries hard to get into the hospital where there are pretty nurses. The subject has quite a number of laughs, especially registered by a "Bullshevist" and the Judge's unsuccessful efforts to get hurt. The number is fully up to snuff.

* * *

"Separate Trails" is a very acceptable Bruce Scenic, released by Educational. In this one the dog that appears with the man in much of Bruce's stuff, gets a little feature part. The man and dog go to all sorts of beautiful places, and then their trails separate. Later, however, they come together again. The film contains very many effectively-photographed scenic shots—a profusion of roaring river scenes being especially good. The number is first class.

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& Eltinge F. Warner
present

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ZANE GREY

An all-star cast in which every player of an important role has been starred, co-starred or featured by other big companies.

A director who has done his biggest screen achievement because the producer Mr. Hampton, and the author, Mr. Grey, permitted him to go the limit in intelligence and expenditure.

Mr. Hampton says this to you: "I am content to let this production represent my standards for the exhibitors of America."

Zane Grey says to you: "The spirit, the action and truth of *Desert Gold* have been put on the screen. The picture *is my book as I wrote it.*"

W. W. Hodkinson, the distributor, says to you: "Not since I first saw 'The Birth of a Nation' has any picture given me such a thrill as *Desert Gold.*"

Pre-released for first runs in September

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

ZANE GREY PICTURES INC.

Surface "Movie" Stuff Makes Very Ordinary Program Offering

Gladys Brockwell in

"Chasing Rainbows"

Fox

DIRECTOR ..... Frank Beal
AUTHOR ..... Karl Harriman
SCENARIO BY ..... R. A. Baldwin
CAMERAMAN ..... Friend H. Baker
AS A WHOLE..... Surface "movie" stuff of little worth; lacked continuity of interest and several other important elements; ordinary program offering.
STORY..... Largely a series of incidents; sometimes had a little plot, but was very disjointedly arranged.
DIRECTION..... Never lifted matters out of the well-worn rut; staged one fairly good fight.
PHOTOGRAPHY..... Varied from good to fair
LIGHTINGS ..... Ordinary stuff
CAMERA WORK ..... Nothing unusual
STAR..... Had a role that gave her lots of things to do; did them well enough without being exceptional.
SUPPORT..... None of the players called on for much real work; just went through their parts; cast included William Scott, Walter Long, Irene Aldwyn, Richard Rosson, Claire McDowell and Harry Dunkinson.
EXTERIORS..... A few desert scenes; none of the exteriors very special.
INTERIORS..... Conventional and inexpensive
DETAIL..... Didn't figure very largely at any time
CHARACTER OF STORY..... Contained about everything used in "movies."
LENGTH OF PRODUCTION..... 4,151 feet

"Chasing Rainbows" is very ordinary program stuff. For the most part the picture is made up of the sort of "movie" stuff that gets the go-by from present-day audiences. Folks aren't interested in motion pictures any longer just because they are a novelty, and a picture has to have some real reason and some real backbone before it gets by these days. And "Chasing Rainbows" hasn't got that all-important backbone. It is a very flimsy affair, loosely constructed, and without any real reason to extenuate for its screening.

In the first place the film lacks continuity of interest. This is mainly due to the fact that those responsible for the production tried to drag in about everything they could think of to save the day. Extraneous matters having no actual bearing on the main line of action often were dragged in by the heels, dropped when their present usefulness had ceased, and then picked up again when needed.

The story, instead of steadily building up to any certain point, kept shooting off at angles every once in a while, and then coming back to the main line whenever it pleased. And despite an early dragginess, a lot of ground was covered—rather skimmed over than covered, though. The picture was elemental in the extreme, and leaves no impression whatever.

The direction wasn't anything wonderful, either. The director tried hard to build up footage with types and incident, but this was not so cleverly done as to get it by with any great degree of success. And so many ends were touched without sufficient reason that the film missed fire quite badly at times. It never really convinced, and throughout was a surface screening of a quite mediocre story.

One of the bad features of the film was the fact that the villain was dropped entirely at the end of the first reel. Everybody will think when he crosses the well-known threshold at the end of the first reel that he's out of the picture. But no. Along about the beginning of the fifth reel they needed somebody to help a fast-slipping yarn, so they went back and brought the first-reel villain into the plot again. And for all his breaking of a young goil's heart and desertion of his starving wife and baby the villain gets off easily. The shero sees to it that he wins lots of money at a crooked roulette wheel, and gives him a chance to catch the train going East.

The story chiefly is built around a hash-slinger in a railroad restaurant. Heart-broken when she learns her lover is married to the poor woman in whose house she has a room, shero goes west with hatred for all men in her heart. In the small Western town the friendliness of the open places and of the people restore her faith in men. A slight love interest is built up between her and the manager of the Western railroad restaurant. It developed that the hero had been shot by the first-reel willun, but the girl did not learn that until after she had staked the willun to carfare. Then she went out on the desert to commune with the stars, and there found friend hero.

There were one or two saloon fights in the film; also a titular gold rush; also a different villain than the first-reel villain, who furnished some of the obstacles during the second, third and fourth reels.

Picture Not Up to Present-Day Standards; Go Very Slowly in Your Claims

Box Office Analysis for the Exhibitor

Don't make much noise about this one. If you do run it say as little as possible about it, because if you promise your folks anything good they're liable to kick. The picture is certainly not up to present-day standards, and can be relied on to get over only with a crowd that will take almost anything and like it.

If this comes to you on contract and you don't feel you can afford to pass it by probably the best thing to do is to build up the rest of your program with the best short stuff you can find to take off the curse. The picture is cheap stuff, and shows it. Of course, if you are after cheap pictures, you ought to get this one at a reasonable figure. On that basis it is O. K.

But if you are trying to build up a reputation for showing the better class of pictures, or if you are in the habit of giving your personal endorsement to the stuff you run, look before you leap at this baby. There are no big scenes or anything else, really, to lift the picture out of the very ordinary class.

Of course, if your particular crowd is very partial to Gladys Brockwell it is up to you to show them the picture. To her followers the picture might be good enough because she is much in the foreground and has lots to do. However, her appearance in "Chasing Rainbows" certainly is not her best.

If you run the film it might be a good idea to give your patrons some idea of the story. The title doesn't mean much as far as the picture's subject matter is concerned, and may be just a trifle misleading to many of your people. In any event, it is best to soft-pedal this one instead of ballyhooing it, because it won't live up to any extravagant promises.

Real Showmen - and Why

THIS is the story of a young man with an IDEA and the subsequent birth of two of the leading theaters in the middle West devoted to the silent art of the activities of a young man who realized the possibilities of the silent drama when the day of the big theater was still in it's infancy.

Thirteen years ago Mark Gates Managing Director of the Dayton Theater, Dayton, Ohio was Treasurer for the Shuberts at their theater in Springfield, Mass. By hard work and sheer plugging Gates although only a young man was pushed immediately into the larger Shubert houses where more responsibility served a sa reward for his faithfulness. When the time came for the Shuberts to open the beautiful Murat Theater in Indianapolis some surprise was evidenced when it was announced that Mark Gates was to be appointed Secretary and Treasurer of the new house. Gates was at that time twenty five years old but had acquired enough experience to make him well fitted for his new duties. He served at the Murat for three years and while at that house was gradually inspired with the possibilities in the motion picture business if followed on a large scale. It was up to him to get in. So after a careful study of the situation and after

having visited some of the largest motion picture theaters in this country Gates conceived the germ of an idea, which, when developed, brought the creation of the Circle Theater, Indianapolis now recognized as one of the leading cinema theaters of the United States. He succeeded in interesting some of Indianapolis' most prominent citizens in the enterprise after weeks of persuasion. Prominent among these were Isidore Feibleman and Meyer Efroymson who later became interested in other theaters that Gates built. After seeing the Circle on the road to prosperity Gates transferred his activities to Toledo, Ohio, where he obtained the Valentine, an old K and E house for use as a motion picture theater. When Gates assumed the lease of the Valentine all the "wise ones" predicted failure for the enterprise. The house had remained idle for a long time and had fallen into partial decay through neglect of the owners. Not in the least discouraged Gates set about to tear out the entire gallery floor and change the house into a two floor proposition. This was done in a few months and the Valentine opened as the most beautiful theater in Toledo under the management of Marcus Loew.

While working with Loew's Valentine at Toledo, Gates was on the lookout for other sites in surrounding towns and landed a lease in Dayton, Ohio. The location while not directly in the center of the downtown section was not over three squares from the center of life in Dayton. With even harder work before him than he encountered in Idianapolis Gates started to organize the Dayton Theater Buidling. He found that in war times men of money were hard to reach for an investment especially in a theatrical enterprise. This did not daunt Gates however and he finally succeeded with the help of Dayton business men to organize the operating company. Due to the fact that the government opposition for labor and raw stock was keen the Dayton theater was delayed over nine months in opening.

In face of government restrictions and having luckily obtained a supply of steel for building just one week before government restrictions went into effect. The Dayton opened May 4, 1918.

From that time on it has turned out to be just as big a success as the Circle, and the new enterprise met with prosperity from the start. Mark Gates once more demonstrated that he could deliver in big league fashion and convinced the show world that he was one of the most successful promoters of large theaters in this country. The name of Mark Gates and the Dayton theater has spread nation wide and is a familiar landmark in this young industry.

He has conducted dozens of advertising campaigns for super pictures that have commanded nation wide attention. When asked what he considered a good slogan for the success of a picture theater Mark Gates once said, "Early to bed and early to rise," "hustle like hell and advertise."

Gates is now only 31, and hopes to have a dozen more theaters soon. He promises to be heard from again with the announcement of a new theater that will be even larger than the Circle or the Dayton. His many activities in the theater field have placed him to the fore in exhibitor organizations frequently. At present he is a member of the executive board of the Miami Valley Exhibitor's League with headquarters at Dayton and which includes the States of Indiana, West Virginia, Kentucky and Ohio. This organization recently combined with the New York Exhibitors League.

Some Gates Sayings

"Live wire methods and modern ideas will put any business over the top and especially is this true of the motion picture business of today."

"The man who reaches the top in motion picture exhibition in this day of progress and extension must be one with a vision of the future as well as a conception of the present."

"Progress is so rapid that methods of today hardly suffice for the purposes of tomorrow and it takes constant and alert attention to keep pace."

"At the time of the opening of The Dayton I recognized the need of capable lieutenants to help me in making it a success and in giving them the needed responsibility to let them develop to the utmost in their respective lines."

"In addition to my 'hustle like hell' theory I believe that constant PERSONAL attention, careful selection and buying of pictures, and the thorough exploitation of them together with the best exhibition possible will make for success 99 times out of a 100."

"Do not overlook the value of "WID'S DAILY." It has assisted me very materially in making the proper selection of pictures possible and I always keep a file within easy reach. There is no one in this industry who is a bigger booster for WID'S DAILY than I."

"I give unlimited support to Urlin G. Perrill my publicity director and our national prominence in the show world is due I believe to the liberal advertising policy that we have adopted through him."

SHERMAN S. KRELLBERG
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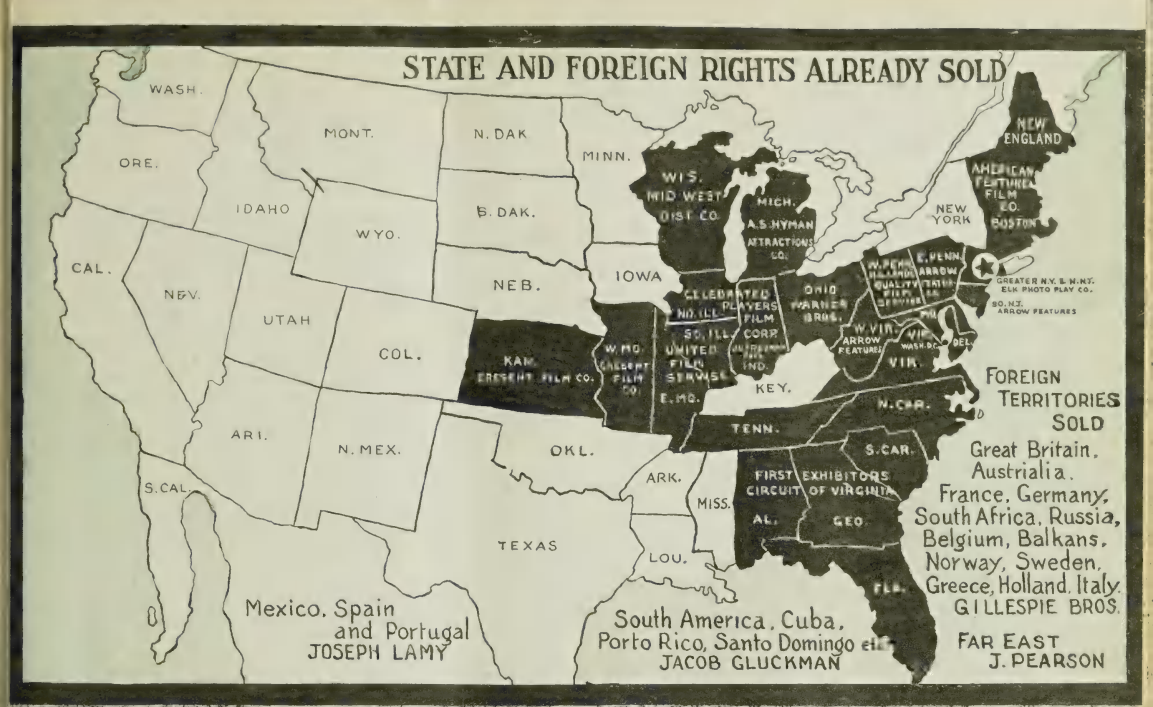

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Morgan Bryan

Unreal, Ridiculous Meller with Laughable Errors and Expressionless Star

Marion Davies in

"THE DARK STAR"

Cosmopolitan-Paramount-Artcraft

DIRECTOR ..... **Allan Dwan**
AUTHOR ..... **Robert W. Chambers**
SCENARIO BY ..... **Frances Marion**
CAMERAMAN ..... **Edward Broening**
AS A WHOLE ..... **Ridiculous meller; terribly inconsistent and unreal, with star quite blaa as to emotional ability.**
STORY ..... **Mr. Chambers should be ashamed; is worse than most serials.**
DIRECTION ..... **Allowed bad inconsistencies; slipped particularly in long boat sequences.**
PHOTOGRAPHY ..... **Generally artistic in long shots, although frequently off focus and apparently played for atmosphere rather than facial expression.**
LIGHTINGS ..... **Generally good for sets but poor for faces.**
CAMERA WORK ..... **Varied; not sufficiently clean-cut in players.**
STAR ..... **Frequently made up poorly, and made very blaa impression generally.**
SUPPORT ..... **Norman Kerry good; Matt Moore had funny mustache; others satisfactory meller characters.**
EXTERIORS ..... **Satisfactory; not remarkable**
INTERIORS ..... **Generally rather good, but players placed at disadvantage by lighting.**
DETAIL ..... **Many laughable errors**
CHARACTER OF STORY ..... **Unreal spies and "poipers" meller.**
LENGTH OF PRODUCTION ..... **About 6,600 feet**

OH, Mr. Chambers! When Harry Leon Wilson sees this he should write a public apology to the film scenario writers for inviting them in the Saturday Evening Post to give way to the real authors.

I cannot imagine what happened to Allan Dwan, unless he got into a state of mind of "I should worry," because he certainly permitted some detail errors in this one that were awful.

From start to finish this is an unreal meller having to do with spies and poipers, which frequently became as funny as the worst serial, and ended up in a rough-and-tumble-free-for-all, with a mob in action that might impress some of the five and ten cent audiences but will never register with the real folks in the real houses.

Marion Davies is undoubtedly a pretty girl, but she sure failed to register anything that resembled emotion. In the long shots she and the other players were shown at decided disadvantages because all of the lightings seemed to be arranged for the sets with little regard for the appearance of the players.

They pulled some very funny stuff, such as the shero firing at a target to prove that she was a dead shot, with the result that her bullet cut the hero's pipe off at his mouth and he walked nonchalantly over and spoke pleasantly to the mysterious gun woman without the least sign of resentment over having been almost murdered.

Then the plot sickened a little while a willunous boarder made Marion run away to the city with him, where she was rescued by the willun's wife looming up. Then the spies got busy with Marion because as a child she had copied some Turkish fortification plans, which, according to the titles, would have much to do with the Germans winning the war.

They tried to make us believe that because Marion, as a kid, had copied these plans that now, as a young lady, she remembered every detail of them. Then Dorothy Green and Matt Moore, as the spies, after getting the poipers from Marion, decided that she knew too much and must be taken abroad with them. Incidentally, Matt, who is a good blonde Irishman, was cast as a German spy masquerading as a Russian nobleman, with a funny black mustache. Fans who like his work should get a laugh out of that.

At the end they pulled a rough house in a restaurant frequented by Germans where the hero and his friends in the final mix-up saved little Marion from the clutches of the wicked wuns.

Taken all in all this is about as bad as anything offered in a long time where those presenting it claimed it to be a wonderful production story. Even the titles that ran through the film were painfully stilted, and the production as screened lacks most of the elements necessary to make good with an intelligent audience.

Don't Let Anyone Kid You About This Being a Special: Better Side Track It

Box Office Analysis for the Exhibitor

My personal advice would be to fight shy of this. You surely mustn't let anyone hand it to you as a special.

Since the Hearst publications are back of this they are offering tremendous advertising in conjunction with the showing of the film, but I want to emphasise to you that you are making a serious mistake if you play bad pictures with a big advertising campaign because that will certainly kick a hole in your future business when you have really worth-while productions that you want to advertise in a big way.

If your fans have not sickened of this before they get to the wild serial stuff on the boat, they will certainly groan when the shero starts to shooting the bomb, and the fuse which is about to ruin things, with the result that she starts a small fire and then shoots a water bottle directly over the fire so that the water from the bottle put the fire out.

To my mind Marion Davies has no value as a star so far as screen fans are concerned, and Robert W. Chambers has lost a tremendous lot of his value to some of the productions which have been made carrying his name. Certainly, after this one he will have one glorious black eye.

Undoubtedly the Hearst publications will go a long way in offering assistance in putting this over, and, consequently, it becomes entirely a question of your policy and whether you want to play such rabid serial junk with promises of presenting a master production, as the Hearst advertising claims this is.

Since Allan Dwan has done some very good work, and will undoubtedly do more good work in the future, I would suggest, if you decide to play this, that you soft pedal on his name, because the production is not going to help his prestige in the least.

Bayard Veiller's Famous Melodrama Filmed with Fair Force

Yvonne Delva and Creighton Hale in

"The Thirteenth Chair"

Acme Pict. Corp.—Pathe

DIRECTOR ..... **Leonce Peret**
AUTHOR ..... **Bayard Veiller**
SCENARIO BY ..... **Leonce Peret**
CAMERAMAN ..... **Alfred Artlieb**
AS A WHOLE ..... **Suspenseful and tense murder mystery for the last three reels; first three reels a trifle slow and sometimes a bit confusing in registering essential points.**
STORY ..... **Adaptation of one of the most successful melodramas ever produced on the stage.**
DIRECTION ..... **Good when he got into the real melodramatic material; but not so skillful in early passages.**
PHOTOGRAPHY ..... **Varied from very good to fair**
LIGHTINGS ..... **Many excellent and artistic effects; variety helped.**
CAMERA WORK ..... **Showed willingness to move around to obtain best angles.**
STARS ..... **Yvonne Delva a capable newcomer; Creighton Hale had not so very much to do, but did that well.**
SUPPORT ..... **Sufficient all the way through; Marie Shotwell led supporting company, which included Marc McDermott, Christine Mayo, Walter Law, Suzanna Colbert and George Denenbourg.**
EXTERIORS ..... **Some very fair snow-covered shots outdoors.**
INTERIORS .... **Artistic, and suited atmosphere nicely**
DETAIL ..... **Often figured largely and was always up to the mark.**
CHARACTER OF STORY ..... **Murder mystery**
LENGTH OF PRODUCTION ..... **5,598 feet**

JUDGED alongside of many regular releases, "The Thirteenth Chair" is, considered largely, a good picture. For the first two and one-half reels or so the picture runs along in quite ordinary fashion, bringing but very little of real interest to the screen. Then things begin to snap up a bit, and along about the beginning of the third reel a tension is applied that keeps steadily tightening to the very end. This suspense and tenseness begins when the real melodramatic material contained in Bayard Veiller's famous play begins to take definite shape.

The early reels largely are devoted to registering essential matters in the form of narrative. In them are planted some of the important characters, and also much footage is devoted to showing just what a despicable cad was the banker who later was murdered. Also the footage registered a legitimate cause for suspicion of the young girl who later figured largely in the plot.

But the real melodrama and mystery began when the man was murdered. The murder sequences were carefully directed, leaving just the right amount of doubt as to who had committed the slaying, but the sequences leading up to the man's killing gave just a bit too much prominence to the "sensational" manner in which the man endeavored to ravage the woman.

However, from this time on the film became quite tense. It was full of suspense and legitimate melodramatic situations, all of which kept piling up with ever-increasing force until the final denouement. This part of the picture is bound to thrill the average picture audience, and they will be keenly alive with interest as to the outcome from the time the woman spiritualistic medium makes her appearance in the plot.

These seance sequences gave director Peret a chance to use many effective lightings, which aided the mystery and helped make the occultism end of the plot convincing. Enough already has been said of the plot of the melodrama to make it fairly well known. Suffice it to say that the picture retains much of the worth of the play—and the play certainly was a humdinger.

Yvonne Delva, who is a newcomer to the films, gives a creditable performance as the girl who up to the very end is suspected of one murder and at whom suspicion is directed regarding the deeply mysterious killing of the man who sat in the "thirteenth" chair at a seance. Creighton Hale also is satisfactory as the young man in love with Yvonne, who sticks to her through her tribulations. Marie Shotwell, while a distinctly different type than the elderly woman who played the clairvoyant part in the stage production, makes her role convincing, as also do George Deneubourg, who is seen as Edward Wales; Walter Law, as Inspector Donahue; Suzanne Colbert, as Helen Trent, and Marc McDermott, as Stephen Lee.

There are many ramifications to the plot, which was one of the cleverest murder mystery stories ever written, and, as legitimate and absorbing mystery, the film holds up quite well.

Issue is taken with the producers of the play in that they tacked on a "movie" anti-climax in which one sees Yvonne and Hale married, and a baby in the "fourteenth chair."

Should Bring Home the Bacon if Exploited Properly

Box Office Analysis for the Exhibitor

Exploited properly, this picture ought to make quite a bit of money for you. It is easy to advertise, and in telling folks you have a film version of "The Thirteenth Chair" you will have to overcome little of what is technically known as "sales resistance." With the picturization of a play as famous as this one, half your admissions already are obtained by mere virtue of the play's' renown. The play ran for so long in New York and got so many notices in papers all over the country that there is scarcely anyone who follows those matters who don't know about Bayard Veiller's production, and how good it was.

Therefore it is to you to spill all your ink around the title. Play the title and the name of the author for all they are worth—and that's considerable.

Use the "chair" idea in all of your stunt exploitation. If you are catering to a regular patronage there's an idea that may help you get admissions and may win you friends for the future. It is a play on the "chair" idea. If you want to stage a legitimate contest the trouble might be worth it. Tell your folks that everybody who sits in the thirteenth chair in either the orchestra or balcony will receive a free ticket for another night—or any other prize you may want to offer. Make it plain that the counting is liable to begin on any seat in any row, and that the count may go across the row or down the aisle or any other way, and that the manner of counting is entirely in the hands of the management. Or, if you think it would be too expensive to offer a prize for every thirteenth chair, offer a little bigger prize to the person sitting in the chair that is the thirteenth in the thirteenth count.

Of course, if you announce such a contest through letters, it is up to you to get the permission of your local post-office authorities.

GUY CROSWELL SMITH, Ltd.

GUY CROSWELL SMITH
President and General Manager

J. J. McCARTHY,
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Secretary and Treasurer

807 LONGACRE BLDG., 42d STREET and BROADWAY, NEW YORK

Telephone: Bryant 5293 — Cable Address: Crosmith, New York

THE PURPOSE of GUY CROSWELL SMITH, LTD., is the selection of the best American motion picture film productions for distribution in foreign countries only. Mr. Smith, the President and General Manager, has recently returned from a three years' trip around the world, visiting the Orient, Russia, Finland, France, Switzerland, Scandinavia, Great Britain and all of the South American countries. The reason for this tour was to learn **first hand the kind of films of greatest appeal in each territory.** The confidence of foreign distributors has often been impaired by receiving from American exporting agencies films of no use in their countries. The only film productions distributed by GUY CROSWELL SMITH, LTD., will be such as have been carefully selected with a view of their particular fitness in the various foreign countries. The personal knowledge that Mr. Smith brings to this organization **will assure a service to foreign distributors** that has not before been extended to this most important branch of the American film industry.

IN KEEPING WITH THIS POLICY

GUY CROSWELL SMITH, LTD.

ANNOUNCES THE PURCHASE OF THE WORLD RIGHTS
(EXCLUSIVE OF THE UNITED STATES AND CANADA) TO

D. W. GRIFFITH'S LATEST SENSATION

"BROKEN BLOSSOMS"

ADAPTED FROM THOMAS BURKE'S FAMOUS LIMEHOUSE NIGHT STORIES

Griffith's development of the waif heroine in "Broken Blossoms" becomes a classic of the screen that will live alongside of Dickens' Little Nell and Bret Harte's M'liss. Human nature is the same the world over and hearts will go out in the same sympathy to this little girl from Limehouse as they did when Dickens brought forth his immortal child and Bret Harte touched the kinship of the world with M'liss' smile and homely philosophy.

"BROKEN BLOSSOMS" recently completed an engagement of over 150 performances at George M. Cohan's Theatre, New York, at the highest prices ever paid for a motion picture production—three dollars for orchestra seats.

"BROKEN BLOSSOMS" will be presented in London for an extended engagement at one of the largest dramatic theatres in the Fall.

ANNOUNCEMENTS OF THE PURCHASE OF OTHER IMPORTANT PRODUCTIONS WILL BE MADE SHORTLY. GUY CROSWELL SMITH, LTD., OPERATES INDEPENDENTLY AND HAS NO AFFILIATIONS WITH ANY PRODUCING CONCERN. Therefore, the selection of productions will be influenced solely by their merit and fitness for foreign distribution.

For detailed information regarding available territory and terms, address

GUY CROSWELL SMITH, LTD.

807 LONGACRE BUILDING — NEW YORK CITY

Mechanical and Jumpy "Movie" Meller of Very Little Worth

John Lowell in

"The Clouded Name"

World

DIRECTOR ..... **Caryle S. Fleming**
AUTHOR ..... **L. Case Russell**
SCENARIO BY ..... **L. Case Russell**
CAMERAMAN ..... **Not credited**
AS A WHOLE..... **Just another one of "them" things; low-class "movie" stuff of little appeal.**
STORY..... **A lot of mixed up mechanical plot that never held keen interest; had many loose ends.**
DIRECTION..... **Often quite crude; permitted many incosistencies and never registered anything much.**
PHOTOGRAPHY..... **Good and fair**
LIGHTINGS ..... **Ordinary**
CAMERA WORK..... **Some fair work in a few snow scenes.**
STAR..... **Didn't register enough to make him stand out to any degree.**
SUPPORT..... **Many of the players quite amateurish; Corene Uzzel and Edgar Keller lead supporting group.**
EXTERIORS..... **All of them "snow stuff" in and around Northern lumber camp.**
INTERIORS..... **Common cabin scenes**
DETAIL..... **Quite often very blaa; didn't always hold up.**
CHARACTER OF STORY..... **Big man clears his "namelessness" after many complications in lumber camp; nothing elevating.**
LENGTH OF PRODUCTION..... **4,792 feet**

HERE'S another "drammer" of the Frozen North—only this one hasn't the extenuating virtue of having been well done. "The Clouded Name" is a poorly-directed, cheaply-produced and often amateurishly-acted film of the type that used to get by a few years ago. There is scarcely a feature that lifts the picture out of the clap-trap class of stuff that has become boresomely passe with present-day fans. The best thing about the picture is that it was staged almost entirely outdoors, and that most of the action brings to the screen fairly good "snow stuff." Outside of its snow scenes the picture is "movie" mechanics of very ordinary caliber.

The film is full of inconsistencies. The continuity is terribly jumpy and, in a way, looking at the picture is much the same as trying to enjoy a book with every here and there a page torn out or a few important paragraphs missing. Time and time again the picture suddenly jumps from the main line of action to something else, and comes shooting back with an abruptness that jars gratingly. And one or two of the characters never were planted properly, with the result that there is a pretty well mixed-up state of affairs later on. This puzzlement as to who several of the story-folks are begets confusion at times instead of being legitimate mystery or suspense.

The manner in which the film has been put together adds to the jumpiness, also. Apparently much more footage was exposed in filming the story than was used in the picture, and much of this was discarded in the cutting room to bring the subject down to feature length. The result is that there are a lot of loose ends still flapping around.

And the way some of the action was directed was almost painful. Just like nothing at all the hero knocks down a few men—in the calmest and most lackadaisical manner possible. The few fights that are pulled in the picture are farcical affairs, and some of the "sad" stuff that was rung in was funny.

The story was all about a man who came to a lumber camp and wanted to be known merely as "Bill." Early in the picture it was registered that he was the son of the lumber king in one of whose camps "Bill" got a job. There was interest at first as to "Bill's" virtual namelessness, but when they began to put all kinds of "movie" obstacles in his path the interest began to lessen. So obviously did they make him out to be a big-hearted man, whose really altruistic deeds were given a wrong construction, that one knew he was O. K., and a real right feller after all.

The plot had many ramifications, but none of them would stand up very well under analytical scrutiny. The plot just wouldn't hold water—it was purely surface stuff all the way through, with the characters doing things that were convenient to the story's needs, rather than things they would do in real-life circumstances. Anyway, it got to the happy ending in due course of time, but the wise fans are going to think the picture not so much.

Might Go All Right in the Nickel Houses; Certainly is Not Big-League

Box Office Analysis for the Exhibitor

This might go all right in the five and ten-cent houses, but it wouldn't stand a chance alongside of big-league stuff. It is just common "movie" stuff and is "just a picture"—nothing more. And you will have to work quite a bit to put this one over with any degree of success. Of course, if yours is the kind of a crowd that comes to your house every night in the week just because you have a nightly change, and don't demand much of their screen food, you can show them this.

But I would say that this is a good one to let the other fellow have if you can get anything else just as cheap. Of course, if you are looking for cheap program stuff this is what you want. But it certainly can't be classed as good screen entertainment.

Another thing that must be considered is the fact that none of the players appearing in the film have any box-office value. The star is certainly not very well known even to the regulars, and if you do run the film it is best to say nothing about anything but the title. Spread all your ink on that, but don't claim the picture is a "powerful drama of the Frozen North" or anything like that. Just slip it by as softly as possible.

This is meller stuff of the well-known brand, and while there is not very much action to it, there is plenty of "snow stuff." If you think your folks might fall for it just because they are going to see some scenes in the snow-covered woods, all right; but if they are the sort of crowd that demands a fairly strong story well presented this will only make them feel sore at having wasted an hour or so.

KNOWLEDGE
IS POWER

If You Want To Know

About A Certain Production
Who Produced It
Who Was The Star
Who Directed It
What Cameraman Shot It
Who Has It
Or Foreign Production
Or Copyright Laws
Or Censorship
Or First Run Houses
Etc. - Etc.

WID'S 1919 YEAR BOOK

Will Tell You

FILMDOM'S
ENCYCLOPEDIA

Moderately Good Program Stuff with Numerous Fair Situations in Latter Reels

Olive Tell in

"THE TRAP"

Universal

DIRECTOR .....Frank Reicher
AUTHORS.....Richard Harding Davis and Jules Eckert Goodman.
SCENARIO BY .....Eve Unsell
CAMERAMAN .....Not credited
AS A WHOLE.....Just moderately good program stuff; early reels rather slow and full of dialogue; latter reels more suspenseful and had some good situations.
STORY.....Adapted from the stage play; a story of elemental emotions that reaches from the Yukon to New York.
DIRECTION.....Generally good, but used close-up padding quite often; held up suspense very well toward last.
PHOTOGRAPHY ..... Averaged very good
LIGHTINGS ..... Nothing special
CAMERA WORK .....Very fair
STAR.....Is not wonderfully emotional, but gave an adequate enough performance.
SUPPORT.....Up to the needs of their parts; included Sidney Mason, Jere Austin, Rod La Rocque, Tallulah Bankhead, Joseph Burke and Earl Schenck.
EXTERIORS.....Many snow scenes in early reels; Yukon atmosphere generally held up.
INTERIORS.....Fitted the action; numerous very fair sets built.
DETAIL.....Received a proper amount of attention, with one or two very slight slips.
CHARACTER OF STORY.....Misguided marriage in Yukon and later blackmail in New York; harmless meller.
LENGTH OF PRODUCTION.....5,455 feet

THERE is not much really outstanding about "The Trap." It is a good enough picture, in its way, but it can't be classed among the big-league stuff. It is just a moderately good program offering, having no claim to designation as a special but its footage—some of which is excess.

As has been the case of many other stage plays transferred to the screen, difficulty evidently was encountered with this one in getting enough action into the early reels to account fully for the large allotment of screen time given to registering much dialogue. Scenario writer and director made considerable effort to bring the material up to footage, but it was not until two reels had been run that things began to take definite enough shape to be really suspenseful and of more than passing interest.

All of the first two reels—and just a trifle more—were almost like the first act of a play. True enough, there were a few fair situations, but none of them deeply dramatic. The greater part of the early action took place inside two cabins, with a few scenes outside. This caused just a bit of monotony of scene, although the time was used in planting facts essential to that which was to follow.

This early footage was devoted to things that occurred five years before the real interesting things began to happen. The action took place in the Yukon, where a lonesome young school teacher married a man during the absence of her father on a prospecting trip. The bridegroom's brother, who was in love with the girl, was also on the trip with the girl's father. The husband proved a rotter and the girl left him. Then the father returned, followed later by the good brother, who had struck pay dirt.

Also in the North the girl had met a young New York broker, and a love interest was developed—the girl having reason to believe her husband dead. The girl, her father, and the young broker left the Yukon for New York.

Then the action shifted to New York, where the girl was happily married to the young broker. Things began to pep up in a dramatic way, and several quite good situations followed each other with a fair degree of rapidity and interesting plot twists and turns. It was in these later passages that things became just about enough complicated to keep up suspense but not sufficiently involved to distract interest.

The picture gets its title from the film's biggest situation, in which the villain is trapped in the office of the worthy young man who was once the girl's father's prospecting partner. Through well-sustained sequences the villain is killed, but it is not until the denouement comes, quite a bit later, that the tension is let down and it is seen that the girl killed the villain justifiably. And the ending is happy, as usual.

Make No Claims as to This One Being a Big Special—Just Good Program Stuff

Box Office Analysis for the Exhibitor

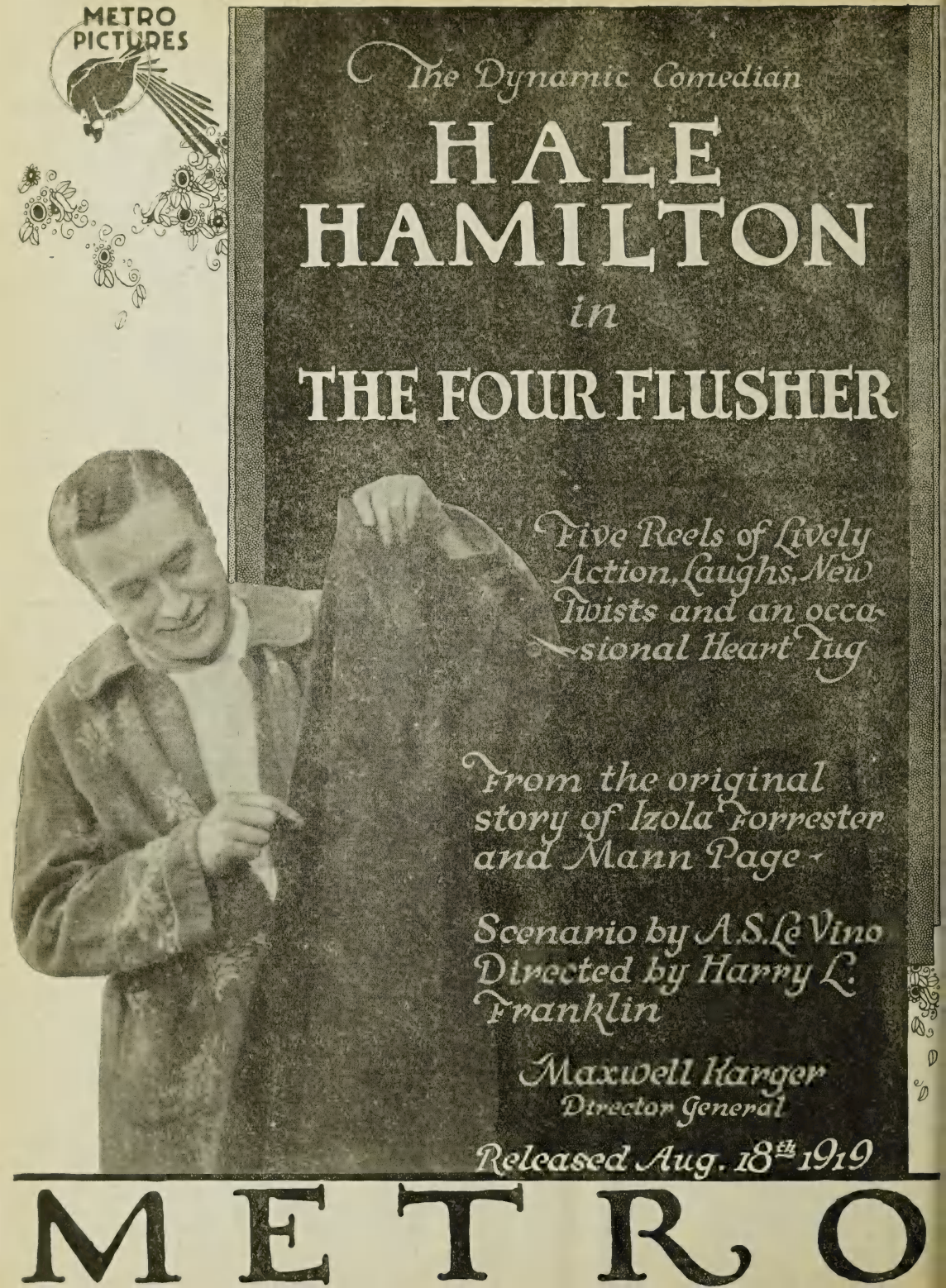
In the smaller houses this should get a play because it will please a crowd that likes elemental stuff fairly well done. But the film is not one that could get a very big response before the more wise and more critical fans. It is a picture that holds to an average of middleness—the sort of a picture that would neither greatly please or greatly displease the average patron. It just holds to a middle line and only once in a while gets a degree or two above that middle line.

But you need not worry about this one if it comes to you on contract. It is not a bad picture by any means; neither is it a big special to go wild over. And don't be too extravagant in your claims. Play up the fact that the picture was adapted from the play Richard Harding Davis and Jules Eckert Goodman.

Of course, you are the best judge of what kind of a puller Olive Tell is with your crowd, and on her standing with the folks in your locality you must base the amount of featuring she gets in your exploitation. If she is not so very well known the best thing to do is just go strong on the title and Davis' name.

The title is one that lends itself to teaser advertising if you go in for that sort of stuff, but is not one productive of any great advertising angles. It is simply an offering that sticks to a fairly good average.

If you ran any of the star's other pictures with any degree of success you might call attention to them. She has appeared in Metro's "To Hell with the Kaiser" and "Secret Strings." She also was the star in "The Girl and the Judge."


METRO PICTURES
The Dynamic Comedian
HALE HAMILTON
in
THE FOUR FLUSHER
Five Reels of Lively Action, Laughs, New Twists and an occasional Heart Tug
From the original story of Izola Forrester and Mann Page
Scenario by A.S. Le Vino
Directed by Harry L. Franklin
Maxwell Karger
Director General
Released Aug. 18th 1919
METRO

Entertaining Production Helped Decidedly by Personalities and Little Touches

Vivian Martin in

"THE THIRD KISS"

Lasky-Paramount

DIRECTOR ..... **Robert Vignola**

AUTHOR ..... **Edith Kennedy**

CAMERAMAN ..... **Frank E. Garbutt**

AS A WHOLE ..... **Very pleasing production of slender story that holds; players excellent.**

STORY ..... **Not particularly big and fairly obvious at times, but holds splendidly because of treatment and personalities.**

DIRECTION ..... **Registered interesting atmosphere and many delightful little touches; kept players human.**

PHOTOGRAPHY ..... **Generally excellent**

LIGHTINGS ..... **Many very good bits; occasionally ordinary.**

CAMERA WORK ..... **Averaged good**

STAR ..... **Very pleasing indeed; will help her materially.**

SUPPORT ..... **Ellis, Ford and Miss Kirkham very good; many splendid types.**

EXTERIORS ..... **Quite satisfactory**

INTERIORS ..... **Good**

DETAIL ..... **Nothing that jarred**

CHARACTER OF STORY ..... **Double romance with meller touches, but cannot offend.**

LENGTH OF PRODUCTION ..... **About 4,700 feet**

THIS should please anywhere. Director Bob Vignola is deserving of particular credit in keeping the main situation nicely tied together by little touches that held the interest, and also, particularly, for keeping all of the players human throughout.

Miss Martin has been handicapped by some very weak productions, but her work in this ranks with anything she has done in the past, and she has done some very good things, so that I would say she should prove an excellent bet, properly handled, in the future.

The story is a cross-purpose romance between two couples with interlocking interests which works out very logically and satisfactorily when they all come to their senses.

Bob Ellis is quite pleasing as the husband of Kathleen Kirkham, who registers a nice characterization, and Harrison Ford puts over some splendid situations, without overacting, as the friend of Ellis who sacrifices himself by marrying Miss Martin to save Ellis from scandal, with the net result that he finds, later on, that he is really very much in love with Miss Martin.

There is an early plant of a crazed woman who seeks to burn the granddaughter of a man who owned a box factory, so that we suspected that Miss Martin would turn out to be that granddaughter and when she does and the old lady catches her in a tenement alone we have a melodramatic finish of hero coming to rescue Vivian from the fire. This is nicely handled, considering its rather hackneyed plot value, and the director has given the proper speed to the sequence to put it over nicely.

Considered as a production, I would say that this is sure fire as entertainment, because it holds all the way and has no real weakness from an entertainment viewpoint.

Included in the cast were: Thomas D. Persse, Edna Mae Cooper and Jane Keckley.

Miss Martin Excellent, But May Bring More Money Billed on Title Alone

Box Office Analysis for the Exhibitor

This has a splendid title, and despite the fact that Miss Martin is excellent in the production I believe it would be advisable to bill this straight on the title without mentioning her as the star, because she has had so many weak productions that some folks might stay away who, if they came to see "The Third Kiss" not knowing she was in it, would like her very much in the production. This is rather a peculiar situation, but you all know that the star series system with its many weak sisters has lowered the box office value of some of our stars, and that value can be rebuilt by getting the fans back into the houses to see these stars give an excellent performance in a good production.

"The Third Kiss" is not only a very attractive title, but the story has been built along lines which justify the title, and the title helps hold the interest without at any time anticipating the finale of the story.

Harrison Ford and Bob Ellis are both excellent in this, and could be mentioned in the advertising along with Miss Kirkham; but it really seems to me that it would be advisable not to mention Miss Martin, but to go after the film on the basis of an intensely interesting love clash with a special cast. Instead of such a policy being an injustice to Miss Martin, it strikes me that it will help her because it will make friends of many who might be antagonistic now because of the weaknesses of many of her productions in the past.

I have always felt that Miss Martin is a very capable little personality, because she has done some very splendid things, beginning as far back as the well-remembered "Wishing Ring," and, of course, if your fans, as they do in some communities, really like Miss Martin, then it is good business to play her up strong and give your assurance that this is a pleasing bit of entertainment.

The title, "The Third Kiss," naturally lends itself to splendid teaser campaigns, and you could well afford to start worrying them with a campaign on this a week or ten days before you announce the date. In this campaign do not tell them that it is a film to be shown at your theater. You might play up particularly the line which fits into the story: "Was the third kiss a warning or a promise?"

Screened Biography of One of World's Most Wonderful Women

Helen Keller in

"DELIVERANCE"

Presented by Edwin Liebfreed and Francis Trevelyn Miller

DIRECTOR .....George Foster Platt
AUTHOR .....Francis Trevelyn Miller
SCENARIO BY.....Francis Trevelyn Miller
EDITED AND TITLED BY...Joseph White Farnham
CAMERAMEN....Arthur Todd and Lawrence Fowler
AS A WHOLE.....Very lengthy screen biography of the life and accomplishments of one of the age's most wonderful women; touches many ends of philospohy and the like, but cannot be classed as entertainment.
STORY.....Most of it taken from the life of Helen Keller; some narrative injected for contrast.
DIRECTION.....Not always of the best, considered from the dramatic angle; material sometimes caused limitations also.
PHOTOGRAPHY.....Good all the way through
LIGHTINGS ..... Conventional
CAMERA WORK....Straight stuff for the most part
STAR.....Miss Keller herself appears in only the latter footage; makes no attempt to be anything other than her real self.
SUPPORT.....A big cast of professionals selected to fit the parts they played, all things considered.
EXTERIORS.....Suited the needs as to locale, etc.
INTERIORS.....Nothing extraordinarily elaborate, but had much variety.
DETAIL.....The real thing used wherever possible; passing of time in Miss Keller's life not always watched carefully.
CHARACTER OF STORY.....Visualized biography sprinkled with pictured philosophy.
LENGTH OF PRODUCTION.....About 9,500 feet

"DELIVERANCE" cannot be classed as entertainment, in the popular meaning of the term. Interest attaches to it only in that it is the visualized biography to date of one of the world's most wonderful women—a woman who, despite the fact that she is blind and deaf, and who for a long time was dumb, has proved to the world the power of the intelligence.

Sincerely, truthfully, and in great detail does the film go into the life of Miss Keller from early childhood to the present time. It touches the psychology of the child's mind when handicapped so greatly early in life, and follows that psychology through the days when light came through knowledge. Also the film has allegorical references to the triumph of Knowledge over Ignorance as proven in the life of Miss Keller, and, in a deeper sense, is propaganda against pessimism and against the disbelief in God that sometimes follows when things occur in Life over which mortals have no control. It contains also much of the beautiful philosophy that already has been given the world through Miss Keller's works, and often visualizes her dreams.

The picture is in three acts—its running time is about two solid hours. The first act is titled Childhood; the second, Maidenhood; the third, Womanhood. It is only in the third act that Miss Keller appears herself. Also this act shows Miss Keller's life-long companion and teacher, Anne Sullivan (Mrs. Macy); Helen's mother; her brother, Philips Brooks Keller, and Polly Thompson, Miss Keller's secretary. The third episode shows Miss Keller in her home doing many things that have made her famous. The Womanhood act alone contains much of the philosophic dreams, ambitions, and works of Miss Keller.

The first act shows a little girl playing the part of Miss Keller as a child. All of the screened matter shown is based on Miss Keller's actual life, and the end of the episode brings her to the point where she has learned many things in a remarkably short time.

The second episode shows how she went through school and later through college. In this episode Miss Keller was represented by Ann Mason. It was during this period of her life that Miss Keller met many of the world's celebrities. These celebrities are represented on the screen.

In the film a play was made for the spectacular once and a while through the medium of mob scenes, siren songs, fairy-dancers, and the like. And the film's purpose is to bring Miss Keller's message of hope to the world.

The cast is a very big one, and contains a few names quite well known to picture patrons.

Cannot Be Considered Purely As Entertainment; Shows Life of Remarkable Individual

Box Office Analysis for the Exhibitor

In the first place, this picture cannot be considered purely as a photoplay exactly suited to general circulation as screen entertainment. It is the story of a wonderful woman's life struggle against darkness, and follows fact quite closely. It is not a tremendously dramatic picture in itself, but rather can be considered as the life story of a woman whose accomplishments, despite her physical handicaps, have made her known around the world.

There is no doubt that a great number of persons will come to see the picture out of curiosity, but the fact remains that they will not be entertained. There is much to be said of the educational value of the picture, but the film is too lengthy to hold interest unless the viewer is interested enough in Miss Keller's life itself to be willing to have it shown in ten reels or so.

That fact must be considered—also the fact that because of the picture's length you will have to figure on giving at the very most only three performances a day.

I doubt very much that you could make much money with this subject unless you could draw patronage from outside the bounds of your own locality. It might go all right as a road attraction in a downtown house, and then only if exploited in a showmanlike manner. As a five-reeler the offering would be good stuff anywhere, but it's a pretty hard job these days to hold a crowd for ten reels or so.

The film unduobtedly will get endorsements from college professors and all sorts of "highbrows," but, I repeat, you cannot get it by solely as entertainment, and it will not make a hit unless folks are ready to like it merely because it does treat of the life of such a wonderful woman as Helen Keller. Those folks are sure to applaud the piece quite often—giving homage more to Miss Keller than the film itself.

Dramatic Visualization of Labor Unrest Problem Hits Many High Spots

Dorothy Phillips in

"THE RIGHT TO HAPPINESS"

Universal Special

DIRECTOR .....Allen Holubar
AUTHOR .....Allen Holubar
SCENARIO BY.....Olga Linek Scholl
CAMERAMEN.....Harry Harris, Al. Lathem and Norman Dawn.
AS A WHOLE.....Exceptionally timely labor unrest propaganda film with some excellent dramatic kicks.
STORY.....Covers coincidences rather reasonably and builds to good moments in presenting solution of labor problem.
DIRECTION.....Registered excellent tempo in dramatic sequences and made characters human enough to give big moments good kick.
PHOTOGRAPHY.....Generally soft without losing clean-cut value.
LIGHTINGS.....Many very effective bits; generally quite pleasing.
CAMERA WORK .....Generally excellent
STAR.....Had exceptional opportunity in dual role and registered nice contrast, giving anarchist girl splendid characterization.
SUPPORT.....Very good types; nicely handled throughout; Anderson particularly effective.
EXTERIORS.....Some very pretty shots; Russian street sets nicely handled.
INTERIORS.....Generally satisfactory, although some of wealthy home sets somewhat overdressed.
DETAIL.....Good, except inefficient factory too extreme, and mob attack on country home rather artificial.
CHARACTER OF STORY.....Will have exceptional appeal with all employed class.
LENGTH OF PRODUCTION.....7,886 feet

THIS should certainly be one of the big pictures this year, because Allen Holubar, who is one of the most promising of the young directors, has visualized quite satisfactorily a very big and timely theme, and has made the characters in his story sufficiently human to give a good kick to the important moments which develop dramatic climaxes.

Without doubt the labor unrest problem is all important now that the war is over, and starting off with a whirlwind, rapid-fire visualization of the Russian revolutionary activities the director has brought us quickly to the present situation in this country.

By using a massacre of 1898 as a basis for the separation of two American girls, twins of a tender age, we find Miss Dorothy Phillips, when the main story begins, playing a dual role of decided contrast. One sister was rescued and adopted by a Russian family, with the result that she grew up in a hotbed of revolution and became a leader of the anarchists, while the other sister, brought to America by her father, grew up as thousands of young American girls do whose fathers are devoting most of their time to a money-mad business career.

The Russian scenes started the production off with a bang. Effective lighting and good double exposure work which brought in a storm, with one child rescued from the fire by a Russian wolf hound, and the other escaping into the ruins of the village carrying a kitten, gave us the pleasing combination of big melodramatic clashes and little human touches.

Each girl had a love story, with Robert Anderson, doing an exceptional bit of work as the right thinking young Russian very much in love with Miss Phillips, the anarchist. William Stowell was a good straight hero, with Stanhope Wheatcroft cast as the idler.

Generally Mr. Holubar hit on high in registering his important moments, and the story held very well, except in two points that seemed rather weak. I believe the propaganda would have been tremendously stronger if the inefficient factory of the father had not been shown to have been quite so extreme. The greater weakness was in the failure to properly build up to the attack on the Long Island home of the father. This came quite suddenly, and as a result was very much movie-mob-on-location.

Others in the cast were: Henry Barrows, Winter Hall, Margaret Mann and Alma Bennett.

A Sure Fire Special that Will Clean Up If Properly Handled

Box Office Analysis for the Exhibitor

Surely this is a special, and if you handle it right it should be a very big money getter.

The success of Allen Holubar's "Heart of Humanity" is going to help you a lot in presenting this, and you certainly realize the importance of being able to advertise this as a tremendous dramatic visualization of an intelligent solution of the problem of labor unrest.

The manner in which the Russian revolutionary factors have been brought into the story make it possible for you to go after this with such lines as, "Are you going to listen to a Russian Red?" "Do you believe in revolution or construction?" "What is the answer to the H. C. L?"—See 'The Right to Happiness'."

Naturally you can understand that this production gives Dorothy Phillips a wonderful opportunity, and she certainly delivers, particularly in the part of the Russian anarchist. I want to suggest to you, however, that while you should give Miss Phillips sufficient prominence, and also particularly call attention to the fact that this is an Allen Holubar production, I believe you will get bigger box office results by concentrating to a certain degree upon the propaganda elements in the story.

Unless you make it very clear as to just what the theme of this is, your title is not going to register. It will be necessary to plant definitely in the minds of all your possible cash customers that this is a big dramatic propaganda special, or they will glance at the title and have a fleeting impression of something light and frothy. If you emphasize the character of the production, however, the title has a real kick in it, because the main underlying thought back of all the labor unrest is their demand of the "right to happiness."

Just how wise are films fans, anyway?

(*Continued from Page 2*)

"fewer and better pictures" and proceed very rapidly to make them.

Mr. Wilson says, and it is undoubtedly true, that the formula films have been driving real patrons from the theaters. Every intelligent film man has known this and the exhibitor who does not realize this is going to suddenly find himself in the hands of a receiver, because from now on the only way to make good with the public is to give them real entertainment and tell them the truth in your advertising. The folks who daily contribute the millions in coin which go to feed this wonderful industry have become mighty wise. From now on they are going to demand value for their money or else seek other amusement.

This is not a calamity howl, because no one realizes more clearly than I do that this industry is changing much more rapidly than most of you believe. The producers are sincerely and earnestly striving to make better productions. They are spending more money than ever before; directors are being given more authority where they have ability to justify it. More attention is being paid to story material, and from every viewpoint the next year will certainly be a tremendous step forward, because the open market will absolutely kill off the picture which lacks merit. It will also equalize the question of booking returns on a film, because the film which gets big money as rentals and fails to make good will slump decidedly after the early runs, while the film which makes good in the early runs will continue to be in demand for a long while at big prices.

When we were flooded with policy announcements this Summer, many exhibitors began to get uneasy, because they have a natural distrust of anything the producers proposes, and with good reason, because generally they have been bunked in the past. But the fact remains, and it cannot be denied, that the only basis upon which this wonderful industry can ever get to a sound footing is that of open market and booking on merit. That is the best thing for the exhibitor, and it is certainly the only possible means of giving the producer the proper incentive to make real pictures instead of dishing out junk.

The days of actual trial for open booking are at hand, and I know that in six months every intelligent exhibitor who plays ball on the open market basis is going to be delighted with the results, because it gives him a chance to get what he wants at a price he can afford to pay, and makes it possible for him to laugh with glee when he sees a bunch of junk that he might have had to take under the old contract system, because the best of them will slip, and any of the standard companies are liable to make a mistake in the seleciion of story, director or star, which will result in a production that will land with a sickening thud, which wallop generally puts the kibosh on good old Mr. "B-O-R" (Box office receipts).

Read what Mr. Wilson had to say in that very widely circulated weekly, The Saturday Evening Post, and then give some serious thought to the fact that this year you have to make good to your public or give way to somebody who knows how to do it.

Wid Gunning

Wid's Daily Binders - $2.00

Invaluable for reference purposes.

Yes, They Live and Breathe

Mutt and Jeff are actual men who are screened by modesty

From all parts of the world William Fox has received communications asking if MUTT and JEFF are really living persons or FICTITIOUS characters.

Believing YOU, as a READER of this paper, are entitled to the frank TRUTH regarding Capt. Bud Fisher's best friends, we will REVEAL a SECRET.

Mr. Mutt in everyday life is Archibald J. Mutt. He is a BOILER MAKER, 43 years old, with the slight affliction of Rheumatism. He LIVES at 427 Piccolo Avenue, The Bronx. Mr. Mutt is employed by the New York Central Railroad, and in the recent strike was spokesman for the Nut department of the boiler division. Mr. Mutt has TEN children and ONE wife. He pays $17 a month RENT and takes a Turkish BATH every four calendar WEEKS. Among his FADS are having his shoes SHINED and having his hair CUT on each Friday falling on the 13th.

As for Jeff, he is Edgar Horace Jeff. He is 51 years old, TIMID and BASHFUL, and through years of faithful SERVICE as a tender of bar, his only physical AFFLICTIONS are small corns and LARGE bunions. In his dancing shoes he measures 4 feet 10 inches.

THE MEASUREMENTS

	MR. MUTT	MR. JEFF
Height	6 ft. 6 in.	4 ft. 10 in.
Weight	118 lbs.	118½ lbs.
Chest	22 inches	49 inches
Hat Size	6⅞	7⅜

Mr. Jeff, an advocate of the Rooseveltian theory, is directly RESPONSIBLE for a family of 12 children, but, UNFORTUNATELY, he is a WIDOWER.

In the best social circles of the Bronx, it is ASSERTED that Mr. Jeff is engaged to marry the FASCINATING widow, Mrs. Katrinka Kaltenblatz, who is the happy mother of 8 children, all living.

Mrs. Kaltenblatz presides over one of the most ATTRACTIVE delicatessen shops in the Bronx, the AROMA of which RIVALS that of the CELEBRATED perfume factories of France. Recently this social leader broke her RIGHT arm while HANGING out the family wash. She fell THREE stories.

Capt. Fisher advises that Mr. Mutt and Mr. Jeff have both received MEDALS for having SHOT a film salesman after a DESPERATE encounter.

Mr. Jeff RESIDES at 1474 Unconscious Avenue, The Bronx, a HOME he selected because it was near the Pinochle parlor at 2555 Webster Avenue, where nightly he PLAYS for modest stakes with Mr. Mutt, on which FREQUENT occasions he is usually OUT of luck.

Always they are Captain Fisher's guests.

It is of interest to KNOW that Capt. Bud Fisher first met Mutt and Jeff at the UNITED FIREMEN'S BALL, in Canarsie, where they were RIVALS for dancing HONORS.

We must ADD that Mr. Mutt and Mr. Jeff are BOTH very SERIOUS men.

They live their lives QUIETLY but with SPEED.

They are CAREFUL, saving, and yet generous and none may say they ever denied ASSISTANCE to a needy FRIEND.

IF YOU, as a reader of THIS newspaper, desire more information regarding these INTERESTING gentlemen, you are invited to see them in their MASTERPIECES of comicosity.

The next releases at Fox Exchanges of Mutt and Jeff cartoons are "Sound Your A," "The Frozen North," "Hard Lions," "All That Glitters Is Not," "Everybody's Doing It," "Mutt and Jeff in Spain," "Honest Booking Agents," "New York Night Life," "Bound in Spaghetti," "In the Movies," "Window Cleaners," "Confessions of a Telephone Girl," "The Plumbers."

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

How's Your Pedigree?

Was your grandfather a butcher? Did your great-aunt do washing for a living? Let's hope you aren't burdened with an ancestry that includes coats of arms and relation to royalty.

How's your pedigree? Are you ashamed of it? What do you say about it?

Samuel Goldwyn
Presents

MADGE KENNEDY
in
Strictly Confidential

By Jerome K. Jerome — Directed by Clarence G. Badger

Madge Kennedy was never better placed or better played. This is the fascinating idea in Goldwyn's own favorite picture.

How's your pedigree? Full house standard? Overflowing box-office records? This picture seems to us to be Madge Kennedy's best, and by far the best picture of its sort of the year.

You decide—see it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Most Forceful and Appealing Dramatic Entertainment I Have Ever Seen

George Loane Tucker's Production

"THE MIRACLE MAN"

Paramount-Artcraft Special

DIRECTOR.....George Loane Tucker

ADAPTATION OF PLAY BY.....George M. Cohan

ORIGINAL STORY BY.....Frank L. Packard

SCREEN VERSION BY.....George Loane Tucker

CAMERAMEN.....Phil Rosen and Ernest Palmer

AS A WHOLE.....Superb dramatic entertainment of exceptional timeliness and tremendous appeal.

STORY.....Registers entertainingly and with exceptional force faith healing idea, effect of environment and similar tremendous themes with exceptional dramatic value throughout.

DIRECTION.....Gives to screen some of most remarkable characterizations ever seen, perfectly blended into human situations amid realistic atmosphere.

PHOTOGRAPHY.....Exceptionally artistic and consistently excellent.

LIGHTINGS.....Many unusual and beautiful bits

CAMERA WORK.....Excellent throughout

PLAYERS.....All principals so splendid and so perfectly balanced, with every part blending throughout, there is hardly opportunity for praising one above the other.

EXTERIORS.....Some very beautiful water stuff, with all locations fitting atmosphere.

INTERIORS.....Artistically lighted with nice detail

DETAIL.....Scores of little touches that helped effectiveness of whole.

CHARACTER OF STORY.....The most beautifully produced big theme play ever presented, principally because it is always entertaining and tensely dramatic.

LENGTH OF PRODUCTION.....7,800 feet

IT is time to rejoice.

"The Miracle Man" is the most exceptionally entertaining and tremendously appealing dramatic production I have ever seen.

You can bet your red shirt that this will hold your audience every minute and send them out boosting more enthusiastically than they ever have in the past, and you will find a very large percentage of them coming back to see it, bringing some friend or some other part of the family with them.

We have all been looking for a radical change this fall, due to the final realization by the men with the say so of the need of giving the capable directors a real chance to go out and make truly big pictures. Certainly, congratulations all around are due on this result of such a policy.

Starting off with a fast-moving, intensely interesting episode in New York's Chinatown, introducing a gang of crooks as human and attention-compelling as the screen has ever seen, the story shifts to a small town, and we find through most remarkable circumstances a miracle performed. This scene has a wallop such as the screen has seldom disclosed, and the wonderful part about it is that it is pure drama, thereby proving for all time that wild tactics are not necessary to deliver real thrills.

From that point the story builds and builds to a tremendous climax in which the influence of environment and clean thought for good bring about some remarkable character changes.

I do not remember of ever having seen a production in which the characterizations of so many principals were so beautifully presented and so nicely balanced.

The photography, settings and general atmosphere are very artistic and yet this artistry always blends with the drama instead of overshadowing it at any time.

Tom Meighan gives the greatest performance of his career, while the work of Betty Compson will be a revelation to all film folk. Lon Chaney, in an exceptional characterization, will be remembered forever by everyone who sees this film. Joe Dowling, as the white-haired old patriarch, is a magnetic and dignified figure. Lawson Butt, Elinor Fair, Lucile Hutton and J. M. Dumont all did work which blended perfectly.

Truly Tremendous Opportunity to Demonstrate Clean-up Value of Great Films

Box Office Analysis for the Exhibitor

This isn't just a picture—it's a sensation.

You owe it to yourself, if you expect to really cash in on the new order of things, to prepare to play this remarkable production for a good long run.

There is no question but what the public will rave over this. It is remarkably timely in theme, and if you don't give everyone a chance to see this it is your own fault if they come kicking to you when you play weak sisters after this real film is gone.

The important thing for you to understand is, that this film must not be advertised in a routine manner, because the public has been bunked so much with wild adjectives that you can only really get them when you have such a big film as this by carrying a sincere note of personal guarantee in all your ads. that will make them realize that here is something unusual.

The world today is all keyed up over the idea that good thoughts are a tremendous influence in this life. This film registers that inspiring idea in such a forceful and such an entertaining manner that it not only hits home hard but makes everyone in the audience agree and go out talking.

I would advise you to play this for three or four times your usual run, and do at least three times as much advertising in advance, thereby giving a fair, genuine test to the idea, which I have tried to get you working on, of going after the truly big pictures in a truly big way. I am sure that if you will do this you will see a new light as to what your policy should be in the coming year.

By all means in preparing your advertising on this call attention to the fact that George Loane Tucker produced "The Cinderella Man" and "Virtuous Wives." Both of these films were decidedly successful, and both were very entertaining. You must emphasize the entertainment value of this in order that you don't handicap it in any way by too much reference to the big theme which underlies the production.

I am on record that this is a clean-up as to dramatic entertainment values, and a clean-up at the box office if you give it half a chance.

BEATS THEM ALL

That's What Critical
Export Men and Skeptical
State Right Men Said

READY FOR RELEASE

"LIGHTNING BRYCE"

Act Quick If You Want It

A Tornado of Action
Hurricane of Thrills
Cure for Sick Box Offices
Serial Supreme

Featuring

ANN LITTLE
and
JACK HOXIE

Directed by PAUL HURST

Produced by

National Film Corp. of America

WM. PARSONS
President

Studios:
Hollywood, Calif.

JOE BRANDT
General Representative

1600 Broadway, New York City

ROBERTSON-COLE PRODUCTIONS

SEASON OF 1919-1920

Pictures of a High Standard of Excellence

Sessue Hayakawa

Bessie Barriscale

H. B. Warner

Edith Storey

Beatriz Michelena

William Desmond

Brentwood Pictures

Strand Comedies

Scenic Adventure Series

Martin Johnson Pictures

New Female Star (*to be announced*)

New Male Star (*to be announced*)

Robertson-Cole Specials

Robertson-Cole will continue to offer the exhibitors a product with which they can make money.

ROBERTSON-COLE PRODUCTIONS

SESSUE HAYAKAWA

In a series of eight new Haworth Productions commencing in October.

BESSIE BARRISCALE

Will appear in eight new B. B. Features starting in November.

H. B. WARNER

Jesse D. Hampton will present Mr. Warner in six additional subjects following "The Man Who Turned White" and "The Pagan God."

EDITH STOREY

After a year in war work, devoting her strength and talent to the soldiers and sailors in a modest unheralded way, will be offered in a series of eight new pictures to be produced by Haworth.

BEATRIZ MICHELENA

In two more big compelling outdoor dramas.

WILLIAM DESMOND

Will be presented by Jesse D. Hampton in two productions following "A Sage Brush Hamlet."

BRENTWOOD PICTURES

Three more productions on the order of "The Turn in the Road," "Better Times" and "The Other Half" directed by King W. Vidor.

TWO NEW STARS

A man and woman star of the first magnitude whose names will be announced later.

STRAND COMEDIES

A single reel comedy produced each week especially for Robertson-Cole.

SCENIC ADVENTURES

Episodes of enthralling interest centering about wonder spots of the world.

MARTIN JOHNSON PICTURES

Of strange peoples which are now being filmed by Mr. Johnson

ROBERTSON-COLE SPECIALS

With big stories and exceptional casts will consist of twelve big super-pictures.

Distributed by

EXHIBITORS MUTUAL

Excellent Detail and Types in Very Rambling, Draggy Visualization of Good Novel

Harold Bell Wright's

"THE SHEPHERD OF THE HILLS"

H. B. Wright Production—Independent Release

DIRECTOR .....Harold Bell Wright
CO-DIRECTOR ..... L. F. Gottschalk
AUTHOR ..... Harold Bell Wright
CAMERAMAN ..... Homer Scott
AS A WHOLE.....Registered excellent atmosphere and general character detail, but rambled very badly, with draggy sequences, and apparently depended too much on audience being familiar with story.
STORY.....Apparent attempt to follow book too closely made some sequences rather hazy and draggy, and certainly marred general effect.
DIRECTION.....Failure to give intimate studies of characters through close-ups greatly reduced effectiveness of dramatic moments.
PHOTOGRAPHY.....Many beautiful exterior shots, but close-ups noticeably lacking.
LIGHTINGS.....Good in long shots, but not sufficient attention given characters.
CAMERA WORK.....Some excellent; some ordinary
PLAYERS.....Very good types, blending nicely in atmosphere, but not registered intimately enough.
EXTERIORS.....Many very beautiful shots, but important cave sequence and "rocks in rain" bit noticeably artificial.
INTERIORS.....Very good as to furnishings
DETAIL.....Generally very good, except too much of it.
CHARACTER OF STORY.....Interesting until became tiresome, but not offensive.
LENGTH OF PRODUCTION.....9,900 feet; easily 3,000 too much.

PRESENTED as the author's conception of what a film visualization of his work should be, this registers very clearly to my mind that some of the authors have a lot to learn about the requirements of screen adaptation.

Mr. Wright apparently is proud of his construction for the screen because he insists upon taking full credit for it, so there is no question as to where the responsibility rests. I would say rather emphatically that he is wrong in his general method, particularly as to two items. He has given much that is not interesting, failing to intelligently hold his incidents together, and he has surely missed badly in failing to bring about the necessary intimate acquaintance with his characters, which is only possible in the films through the medium of close-ups.

In writing a book an author takes pains in presenting word pictures which make it possible for the reader to visualize the characters presented. These word pictures give a feeling of intimate acquaintance. On the screen, close-ups intelligently used are absolutely necessary to get over this same feeling of intimate acquaintance.

As in any work, there are certain high spots in this, and in order to make these dramatic moments properly impressive the characters should have been carefully planted with their individual characteristics emphasized. To do this in the most effective manner calls for a screen adaptation following the rules of our more successful photo-playwrights; and, certainly, Mr. Wright has not done his novel justice in the manner in which he has presented it as to continuity.

The first of the film impresses very favorably because of the attention to detail, despite the fact that the characters move around without your knowing just exactly what they look like or what they are thinking, but when the film is about half over there are some very draggy sequences with much that is shown on the screen that should have been told in sub-titles.

From the viewpoint of types the cast was excellent and this fact helped hold the interest even though the players were kept at all times too far away.

In the excellent cast, which would have shown to much better advantage with more of an opportunity, were: Caherine Curtis, as the mountain girl; Harry G. Lonsdale, as "The Shepherd;" George McDaniel, as the hero; C. Edward Raynor, as "Pete;" and Don Bailey, Elizabeth Rhoades, Lon Paff, Bert Sprotte, George Hackathorn, Louis Darclay, Ardita Mellonino, Wm. P. DeVaull and J. Edwin Brown.

It Will Get Over if You Concentrate on Author and Book's Success

Box Office Analysis for the Exhibitor

There is no question that "The Shepherd of the Hills" is a novel which has been very widely read, and is exceptionally well known, since the title is recalled by many who have not read the book.

Even though this is decidedly rambly, terribly long, and in some sequences very draggy, I believe you can safely play it if you will be very careful in your announcements to place the burden of the responsibility upon the shoulders of Mr. Wright.

The safest thing to do is to concentrate in all of your advertising upon the fact that this is a visualization of this well-known author's famous book, presented on the screen as he feels it should be instead of following the accepted methods of film producers.

If you feel that you should have a star in presenting this, I would suggest that you play up Miss Catherine Curtis. Since this young woman has recently organized a producing company of her own, you can get over some rather interesting publicity in reference to this having been her first appearance in films, due to Mr. Wright having selected her as the ideal for the character.

It would be a good hunch to get the actual number of copies of this book that have been sold and then build on it along these lines: "So many thousands of people bought 'The Shepherd of the Hills' and enjoyed it. If for any possible reason you are not listed in that number you should now join with those who have read the book in seeing it on the screen, because after you see it you will want to read the book."

I would suggest that you go to your local library and find out, if they have such a record, how many times "The Shepherd of the Hills" has been taken out of the library, and if this is particularly favorable, comment on that in your advertising.

For your protection it would be advisable to avoid general statements of exceptional merit, because in many ways this falls short of what is most desirable in the latest approved film production technique.

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price", etc.

State Rights Buyers!

This is a Picture that will pack and jam any theatre!

It requires special exploitation because it is a big and sensational subject, delicately handled. Not smutty! It has wonderful possibilities for independent distributors who can give it attention.

Presented at the same time in the two leading legitimate theatres in Cleveland, beginning the week of August 10th:—

—the photo-play at

Klaw & Erlanger's Opera House

—the spoken version at

Shubert-Colonial Theatre

and at both theatres to a succession of packed houses!

Address inquiries to

ROBERT W. PRIEST, Sales Agent (The Film Market, Inc.)

Times Building, New York City

Produced by

The Argus Enterprises Inc.

Cleveland

Foreign rights sold to

International Photo-play Distributors Inc.

Very Good Western Subject Holds Interest Throughout

William Russell in

"Six Feet Four"

American Film Co. Special—Pathe

DIRECTOR ..... Henry King
AUTHOR ..... Jackson Gregory
SCENARIO BY .....Stephen Fox
CAMERAMAN ..... Not credited
AS A WHOLE.....A very good Western subject that holds interest throughout; had many suspenseful sequences; six reels full of story.
STORY.....Adapted from the novel of the same title; plot quite fast moving, with well-sustained mystery.
DIRECTION.....Responsible for quite a number of tense situations; quite good all the way through.
PHOTOGRAPHY.....Some of it very good and some of it only fair.
LIGHTINGS.....Many good effects, but one or two sequences flat.
CAMERA WORK .....Nothing unusual
STAR.....Registers well as the big Westerner who is the central figure in the story.
SUPPORT.....Good; Viola Vale especially pleasing; company included some good character-types and otherwise adequate performers.
EXTERIORS ..... Up to the mark
INTERIORS ..... Always suited the action
DETAIL.....Watched with a careful eye most of the time.
CHARACTER OF STORY.....Rather unusual Western meller without offensive features.
LENGTH OF PRODUCTION.....About 5,800 feet

HERE'S a very good Western subject that gets away from the general run of that sort of stuff in several ways. In the first place, the six reels are crammed full of story, and it is on its plot action rather than on any wild physical action that the picture scores. The story screened in "Six Feet Four" contains much good stuff and has enough out-of-the-ordinary ends to make it stand out a bit. Of course, there also is in the offering much of the same basic things that of necessity go into every Western, but here it has been done with more reason and with better effect than usually.

Director King and the others most intimately concerned have succeeded in filling the footage with fast plot action, with the result that the picture holds interest throughout—and holds not by dragging in any side lines, but by a steady and consistent building up of the main line of action. The director also is responsible for a number of tensely presented sequences that have their full quota of suspense.

Also the picture carries all the way through a well-sustained element of mystery. This mystery is originated in the opening scenes, and is successfully held up in the succeeding footage, letting down a bit only when logical development causes a legitimate lessening of the tension. Then, too, there is a rather appealing love story intertwining the more melo ends of the film, which aids considerably.

"Six Feet Four" is a likeable screen character, and is fittingly played by William Russell. The leading character is in a way, the type of big Westerner so often used on the screen, but so often overdrawn and made a glorified fightin' hero instead of a real he man, as they have succeeded in making "Six Feet Four" in this one. One thing in particular that makes the offering acceptable is the plausibility of most of its plot, which cannot be said of all Westerns.

The plot turns chiefly on the machinations of a group of men who manage to cast suspicion on the hero all the way through. And so well worked out is this particular phase of the story that not always can one be sure that "Six Feet Four" is not the road agent, despite the fact that he registers characteristics that naturally would lead one to believe him "straight." And so in the proving of his character and the solving of the mystery there always is interest—also in the girl's faith in him, which once in a while is shaken, but which in the end is proven to be right.

There is some gun fighting in this one, too, and a stage hold up. But despite the age of those things in themselves, they are so done in this as to be thoroughly acceptable.

The film opens with some convincing rain scenes at night, and detail has been carefully attended to throughout. The production is in keeping with the demands of the story, the only fault being that some of the photography could have been just a bit better.

Viola Vale is a very pleasing female lead, and all the way through the supporting cast is well blended and capable; containing good types that fit into the picture quite well.

One of the Best Western Stories that Has Come Across in Recent Months

Box Office Analysis for the Exhibitor

On the score of its story—and that's the big thing—this is one of the best Westerns that has come across the pike in some time. It is not a lavish production or one that can make a claim to any great artistic worth, but you need not worry at all about its ability to hold the interest. The story is "there" and the offering is well worth a play—especially if your crowd is particularly partial to Western stuff.

In exploiting this I would say that the best results could be obtained if you went after it mostly on the grounds of being a good Western. Of course, if the star has any following with your crowd it is up to you to give him a full share of publicity, but unless he is a box office heavyweight in your locality, I'd concentrate on selling the picture, as such—and not the star. Of course, William Russell registers very well in his part, and you certainly can use his name in the billing if you think it would help more.

But let loose most of your ink on the fact that you have a good Western story that has action, mystery, love-interest and suspense. You can go quite a ways in your claims along that line and still be within the bounds of truth.

If it is possible to obtain the co-operation of any local bookstores it might pay on this one, even if that is "old stuff." The novel makes interesting reading, of its type, and anyone that enjoys the book will not be disappointed in its visualization.

Real Showmen - and Why

Some Filizola Sayings

I have been in different lines of the amusement game the biggest part of my life and I attribute my success to the fact that I study my patrons.

I confide with my "customers" and make them feel at home when they enter my theater. I listen to their likes and dislikes—in this way I can determine what films to book.

I give them what they want when they want it—when an exhibitor does this I think he is assured a speedy success.

I am always ready to help a brother exhibitor and in shipments that go out from this theater to another exhibitor I use the greatest care in seeing that they go via the shortest and quickest route.

MANY stories have been written about live wire exhibitors in the large centers but few have been written of the middle class exhibitor in the small town who makes just as great an effort to please his patrons as the manager of the large theater. Give credit to these men—they are the backbone of the industry.

D. Filizola manager and owner of the Theaterette at Fort Scott, Kansas, is one of these men. Although he does not have the largest theater in Fort Scott, his house is the oldest in that town. Filizola has successfully managed the house for eight years.

When he first took the Theaterette over it was a small "storeroom" show equipped with two hundred folding chairs, a sheet for a screen and old Edison projector grinding out two "spools" of film every forty minutes for five cents a head.

Since those days the Theaterette has kept pace with the procession and is now one of the best small houses in the country. Filizola has modernized the equipment and has every up-to-date convenience.

Filizola pays better money than his competitors for a good operator and believes in a "live and let live" policy with his employes. In this way he is assured their co-operation to the utmost.

He has engaged cashiers who always meet his patrons with a smile. In a small town this is one of the best business builders that a theater can have. The "personal touch" is more to be desired in this size town than any other and should be cultivated. Filizola always makes it a point to speak to his patrons as they leave the theater and ask them if they enjoyed the evening's entertainment. In this way he has succeeded in making an acquaintance that has proven invaluable to him.

Good Idea Gone Wrong in Comedy Ba sed on Everyday Superstitions

Dorothy Gish in

"Out of Luck"

New Art Film Co.—Paramount

DIRECTOR ..... Elmer Clifton
AUTHOR ..... Lois Zellner
SCENARIO BY ..... Lois Zellner
CAMERAMAN ..... John Leezer
AS A WHOLE.....Jumpy and often confusing comedy with about one luke-warm laugh per 500 feet; a good idea gone wrong.
STORY.....Gets its being from every-day superstitions; had some worth in itself, but was spoiled by handling; was not up to footage.
DIRECTION.....Good only when star had virtually the whole scene; muffed out several times.
PHOTOGRAPHY.....Some excellent; some not so good; a few faces block white in many scenes; not always clean-cut on deep interiors.
LIGHTINGS.....The majority of them suitable, close-ups well illumined.
CAMERA WORK .....Pretty good
STAR.....Did her darndest to make up with her own inimitable talents for much of the poorer stuff.
SUPPORT.....Ralph Graves pleasing enough leading man; cast numbered Raymond Cannon, Vera McGinnis, George Fawcett, Emily Chichester, Rodolph Valentino, Vivian Montrose and others.
EXTERIORS .....Not very many; all O. K.
INTERIORS ..... Classy stuff
DETAIL.....Some few comedy bits fairly well done
CHARACTER OF STORY.....Clean comedy
LENGTH OF PRODUCTION.....4,794 feet

"OUT OF LUCK" is right—in more ways than one. Some of the folks responsible for this must have been on a mental vacation while they were making it. For, all in all, it's a good idea gone wrong—a story with some very fair possibilities that has not only been messed up in the way the film was put together, but which also muffs out on many points that would have scored with better handling. Often the continuity is terribly jumpy, which results in confusion, and it is not until the film is well under way that it can be quite understood just what it's all about. And even in the following footage the picture every once in a while takes a leap without looking with an abruptness almost as sharp as when the motorman accidentally throws on the emergency brakes.

The story in itself had possibilities but, as screened, loses much of its intrinsic worth. Dorothy Gish is a clever and talented comedienne, but even her fine work can't put this one over. Often she scores for a moment solely by her own individual way of doing something, but the whole is too messy a thing to get it by as a clever comedy, despite a few fairly good titles. Some of these are quite clever, and some of them also are quite unclever and misplaced.

They even went so far as to pull some slapstick "Keystone" stuff in this in order to save the day, but it didn't go. Imagine in a polite comedy having two burglars blackjack the heroine and the hero. Not once, but twice were the pair knocked unconscious by blows on the head. That sort of stuff certainly don't belong in this type of picture.

The picture is based on every-day superstitions. Miss Gish is seen as an ultra superstitious young lady who believes implicitly in what the cards and the dream books say. Of course, this is responsible for quite a number of moderately humorous moments, but there are not enough highlights, even in the farcical ends of the picture, to stand up to the footage given it.

All sorts of superstitions enter into the elopement and romances in the picture. Friday, the 13th; opals, rainy nights, a rabbit's foot, and about everything else that ever comes under the general head of common superstition gets a play and is the means of in some way or another figuring in the life of the girl and the folks surrounding her. Her whole life is just one round of foolish superstitions.

They got away from the final clutch in this by having everything all fixed for the wedding of Miss Gish and the leading man. The girl thought she was cured of superstition, but when she discovered it was raining, and that it was hard luck to be married on a rainy night, she said that she wouldn't get married until some night when it wasn't raining.

The picture has been well produced. Sets are high class and most of them well lighted. On its pictorial side the offering is pleasing enough most of the time. There are a number of spontaneous laughs and more quiet chuckles registered in the piece, but never enough to stand up to the length of the picture. Often it drags quite drearily.

By No Means Up to the Abilities of the Star; Look Before You Leap

Box Office Analysis for the Exhibitor

If your competitor is very keen after this one I would say let him have it, because it is by no means the best thing the star has ever done—it is not a first-class comedy, and folks are going to be rather disappointed in it, despite the fact that there is some humor in it. The film is not high-grade stuff, and if it is offered to you as such, somebody's kidding you.

They muffed out quite badly with this one, although the star did her best. It's one in which her talents are often wasted because of matters beyond her control. Her performance, in itself, leaves no cause for complaint, but, considered as a whole, the picture is not up to snuff.

However, if it comes to you on contract you can get away with it if you don't make too much noise. Just give it the usual amount of advertising without indulging in too many superlatives, and without giving it too much of a boost. Folks might not be so very much disappointed if you don't make too many claims about what a wonder you have.

In your advertising you can play up the "superstitions" end of the picture. That idea lends itself very well to teaser advertising, and if you want to get them guessing in advance you might do so with lines something like: "Do you believe Friday, the 13th, unlucky?" "Would you marry a man on a rainy night?" "Does the rabbit's foot mean anything in your young life?" These and similar phrases can be used.

Advertising is the Lifeblood of Modern Business

Combined with merit of product it creates the substance of success

THE advertising campaign now being launched for "THE STORMY PETREL" strarring LOUISE HUFF, is backed by the absolute faith of the producers in the high quality of this production.

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

Underworld Meller Has Lots of Plot But Isn't Any Too Elevating

Earle Metcalfe and Virginia Hammond in

"THE BATTLER"

World

DIRECTOR ..... Frank Reicher
AUTHOR ..... Forrest Halsey
SCENARIO BY .....Harry O. Hoyt
CAMERAMAN ..... Max Schneider
AS A WHOLE.....Underworld meller that holds up fairly well in its own way for five reels, but which weakens toward end because of forced and unreal suspense.
STORY.....Had many unpleasant ends; brutality and wife-beating featured; productive of a few fair melo situations.
DIRECTION.....Relentlessly obtained whatever "punch" there was in the sort of material at hand; slipped a bit when story began to wilt; left a few loose ends.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Proper and satisfactory for most part.
CAMERA WORK..Some very good double-exposures
STARS.....Both quite good in their parts; Metcalfe had dual role.
SUPPORT.....Some very good underworld types chosen; cast included Harry C. Brown, Florence Malone, Edwin Denison, Irving Brooks, Frank Haganey and Al H. Stewart.
EXTERIORS.....Few; most of them studio-built street scenes.
INTERIORS ..... Suitable
DETAIL.....Sometimes O. K., sometimes ends just dropped; brutal scenes none too delicately handled.
CHARACTER OF STORY.....Deals with a sordid phase of life; certainly not elevating.
LENGTH OF PRODUCTION.....About 5,000 feet

THE foundation of the story of "The Battler" is wife-beating and other brutality. And from that foundation has been built up a picture that stands up quite well in its own way for five reels or so, but which begins to slip toward the end when the suspense becomes forced and, because of its unreality, tiresome. Then, too, the denouement is quite abrupt.

While the director injected as much "punch" as it was possible to obtain with the material he had to work with, it was the sort of stuff that doesn't make a big hit with everybody. True, there are some folks that like that sort of stuff—who like to see "Life" raw, but nevertheless the picture lacked sympathetic appeal in a large degree.

On the one side there was the young society man, an amateur boxer, who was a brute that maltreated his wife, both by beating her and by paying attention to a divorcee. Contrasted with him was a clean young man of the East Side, who earned his living by fighting, but who endeavored to lift himself from his environment. Also another end that killed really deep appeal was the fact that hero developed quite a liking for the abused wife. While the hero's motives were pure, and while the wife certainly needed someone's help, I am very sceptical as to how an audience is going to feel toward a hero whose screen vis a vis is a married woman.

The story had lots of plot and for the majority of the time story-movement was quite rapid. There were enough quite suspenseful sequences and dove-tailing complications to make the picture interesting on the surface. The director got quite an amount of suspense often by the legitimate use of close-ups. Also some of the underworld types chosen were good. The atmosphere of the cheap cafes of the East Side and also of a wealthy home was convincing enough.

Earle Metcalfe played a dual role—that of the East Side fighter and also of his own father—who was also the father of the society youth by a second marriage. One thing that they forgot to explain, though, was the identity of an underworld woman who shot the society man in the arm—and why she shot him. No reason or explanation of this shooting was given.

A fairly good bout was staged in the society man's home, in which Metcalfe and Harry C. Brown went to it for several rounds. Metcalfe fought Brown viciously because Brown had horsewhipped the wife—Virginia Hammond. Miss Hammond's work was good.

The picture began to slip soon after the husband was murdered. Following complications were too long drawn out and were rather improbable at times. However, the happy ending came when the murderer was proven to be a dope fiend, and not the wife or Metcalfe. Of course, that brought them to the clutch.

Not the Best Offering in the World for High-Class Family Houses

Box Office Analysis for the Exhibitor

If your crowd likes a meller that hesitates at almost nothing to get the "punch," this will get by all right with them. But if yours is a family house in a neighborhood catering to a trade that is "off" stuff of the sort filmed in this, it won't make much of a hit. I don't believe that the majority of folks want to see on the screen sordid things, and there is certainly nothing elevating about seeing a society man who beats his wife downed by the hero.

The picture is well-acted, and for the greater part, fairly well directed. But it lacks that much-to-be-desired element of really deep appeal. True, there is lots of plot action, but it is not of the sort that gets anything but a surface response.

If you do run this you can base your advertising campaign along the idea that the picture's story shows an East Side fighter's romance, in which his cleanliness and manliness won him a society wife. But don't go too strong on generalities.

The picture covers a wide range of melo situations, including a murder mystery and the clearing of a woman's name. Also there are shown scenes in an underworld gambling joint and the like. If you think your folks would fall for that sort of hokum tell them about it.

A DOUBLE tragedy of the wild is revealed in these tracks in the Northland snows.

Here have passed Brer Rabbit pursued by Brer Fox, while the big wolf tracks permit of a shrewd guess as to which will enjoy the meal when the kill is made.

James Oliver Cordwood

Probably knows more about the wild animals of North America than any living author. This drawing was copied from his note book of "Tales the Shows Tell," which he someday intends publishing. We have permission to publish a few of them in the Motion Picture Trade Papers.

16 Varieties of
Wild Animals
play their natural
parts in the

First National Special

—that is a Special

soon to be announced

FIRST NATIONAL EXHIBITORS CIRCUIT

A BIG

First National
Attraction

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—a story which for its vital plot, its vivacity, piquancy and sentiment stands out as one of the best of the Chambers works.

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NEW ROCHELLE, N. Y.

Amusing Screen Fiction with Enough Comedy High Spots to Even Up Some Foolish Stuff

Jack Pickford in

"Burglar by Proxy"

Jack Pickford Film Co.—First National

DIRECTOR ..... Jack Dillon
AUTHOR ..... Jack Dillon
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE..... Pure screen fiction of a moderately amusing sort; had enough comedy high spots and ludicrously humorous moments to make up for some dull footage and for lightness of plot.
STORY..... Could be picked to pieces on the score of its logic, but was productive of quite a number of legitimate comedy situations.
DIRECTION..... Many directorial touches and incidental bits aided matters considerably.
PHOTOGRAPHY..... Excellent throughout
LIGHTINGS..... Many fine effects
CAMERA WORK ..... On par with photography
STAR..... Had a comedy role that kept him in foreground all the way through; registered well.
SUPPORT.... All that could be asked; cast included Gloria Hope, Jack Dillon and Robert Walker.
EXTERIORS ..... Pretty stuff
INTERIORS ..... High class
DETAIL..... Taken care of in fitting manner, except for one or two breaks. Titles very clever.
CHARACTER OF STORY..... Clean, polite comedy
LENGTH OF PRODUCTION..... 5,090 feet

LIGHT, clean and entertainingly impossible screen fiction is offered in "Burglar by Proxy," Jack Pickford's latest. The picture is one that has enough legitimate comedy and ludicrously funny situations to make up for the weakness of the story, which is one of those "never-could-happen" yarns that makes you fall for it even if you do know you are being kidded into liking it. For instance, old Mr. All Important "Poipers" starts everything in this, and it is that same aged friend who is responsible for all of the laughable complications that come when the "plans" are stolen. But so cleverly have the situations been built up and so neatly-turned are the incidental ends that the comedy highlights dim into insignificance the lightness of the plot, and make the whole get by.

The fans are going to get quite a number of hearty and spontaneous laughs out of this one; also much of that quiet but none-the-less pleasing sort of amusement that comes as the result of appreciation of a situation. If anyone's risibilities are not appealed to by many of the things that Jack Pickford goes through in his character in this there's something wrong with that person's sense of humor—or he just hasn't got any sense of humor at all.

And the love interest is there, too. The romantic end of the offering is very pleasing, and carries with it a large measure of the spirit of freshness and eagerness of youth.

But the picture is valuable chiefly on its comedy score. There is nothing too broad or too obvious about the humor of the piece with a few exceptions. Most of its worth in that line is due to the nice balance struck between broadness and subtlety. Clever and well-written titles often help.

However, the picture never should have been given quite as much footage as it has, because between many of the real good moments there are considerable "sad" moments.

The fun begins early in the picture. Jack, driving his big car accompanied only by a toothache, is halted by a girl's voice in song. Through amusing bits he manages to make the girl believe him the victim of the auto accident, and he is brought into the house. The girl makes a big hit with him. But some invention plans were stolen from father's desk by his business rival, who wanted to marry daughter, and after Jack had left the house the villain accused him of stealing the plans. The girl had faith in him, however.

But this faith was to be amusingly shaken. Jack, in an attempt to cure the toothache, accidentally got a slight stew on and met with midnight adventure. Two rough-necks forced him to climb into the girl's house. With her aid, he finally managed to make a getaway and dispose of the crooks. In an effort to obtain the "poipers" Jack started to burglarize the home of the willun, but there met a real burglar. These passages were amusing stuff indeed, and from here on they started getting even better. Jack made the real burglar believe him "a little Jimmie Valentine," and from then on "Spider" stuck to Jack like a leech. The way those two got away from the army of cops will surely bring down the house.

Spider stuck to Jack right along, even when Jack went to a house party to meet the girl. Here Spider became a waiter, and the girl once more was led to believe Jack a burglar. And when Jack and Spider went to rifle the safe to get the "Poipers"! That footage was particularly funny, and led up to the denouement where the villain's guilt was established and the way made clear for Jack with the girl.

Should be Welcome Entertainment in Almost Any House

Box Office Analysis for the Exhibitor

If your folks like good, clean comedy show them this. It is a much better box-office bet than was "Bill Apperson's Boy." So if the former picture did anything for you you can rest assured of the powers of this one. Aside from that, however, I would say that this is one that ought to make money anywhere, because it is the sort of stuff that folks enjoy particularly.

It is light and just the sort of an offering that makes a hit especially with a crowd that have become more or less fed up with movie mellers and heavy dramatic stuff. You can go quite a ways in promising your crowd a wholesome comedy of the better class.

And the followers of the star are going to like him particularly in his latest. It is a role most suited to him, and the director kept him much in the foreground and with good comedy effect. Both star and director got over stuff that will make fans like their favorite even more.

Base your campaign on the laugh-getting possibilities of the film. Tell them that you have a romance with real humor in it—a picture with an appeal that will reach every member of the family. The title fits the picture's subject matter, and will stand heavy billing, especially if you use a line letting folks know that the picture is light and humorous, and so remove any possible doubt there may be as to the "burglar" part of it.

VICTOR KREMER
FILM FEATURES

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CRANE WILBUR

in

"Stripped for a Million"

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A delightful combination of comedy and pathos that will please any audience.

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STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES

Artificial Story with Characters That Do Not Convince; Missed Fire Generally

Bessie Barriscale in

"Her Purchase Price"

B. B. Features—Robertson Cole—Exhib. Mutual

DIRECTOR ..... H. C. Hickman
AUTHOR ..... M. B. Havey
SCENARIO BY ..... Harvey Thew
CAMERAMAN ..... Gus Peterson
AS A WHOLE..... Unreal action drama that moves but never really registers.
STORY..... Yellow-back novel type such as films have done to death.
DIRECTION..... Seemed to strive for action rather than characterization and little touches, with result that characters were not human, and important scenes did not impress.
PHOTOGRAPHY..... Varied from good to fair; frequently contrasty in interiors.
LIGHTINGS..... Ordinary, with some interiors not so good.
CAMERA WORK ..... Not commendable
STAR..... Always pleasing, but handicapped by artificiality of story and atmosphere, also by lack of truly artistic photography and direction that would have registered definite human characterization.
SUPPORT..... Rather ordinary; too much inclined to many gestures.
EXTERIORS..... Movie street scenes and ordinary garden shots.
INTERIORS ..... Satisfactory
DETAIL..... Far East atmosphere did not convince
CHARACTER OF STORY..... Had slave girl auction and "Paid in Full" situation, but not really objectionable as done.
LENGTH OF PRODUCTION..... About 4,800 feet

I WOULD say that whoever is responsible for having selected this story should be spoken to rather severely in a private corner of the office, because it is so rabidly artificial and unconvincing that the players themselves seemed to feel the artificial atmosphere which labeled the thing ordinary movie all the way.

They started off with a prologue showing the capture of an American babe by a band of dark-skinned bandits, and then we found Miss Barriscale as the babe grown up being carefully guarded against the day when she should be placed for sale in the Cairo slave market. Hero and villun loomed up and we had a rather funny scene in which these two, disguised, but certainly not disguised enough to avoid detection, bid for the white beauty at the auction, and finally entered into a free-for-all rough house which finished with hero kidnapping the fair wun and rushing her out to a quick wedding.

This ended the prologue, as it were, and then we came to the well-known hokum of wild, untamed desert beauty attempting to take her place in conservative English society after a very long and tiresome reception. After the customary incidents building up to her becoming jealous of a former old friend who had wanted to marry her husband, we arrived at a very muchly used paid-in-full situation where hubby needed money badly and wifey went to a grey haired old bachelor to sell herself to get the coin.

Just previous to this we had seen the husband lose his fortune in one title, and the grey-haired old bachelor by means of one title had to get him there and by another title to get him back, made a hurried trip to Cairo where he had investigated shero's history.

When hubby came rushing in very angry over his wife's intention to sell herself to get him the muchly needed coin, we suddenly found that white-haired old bachelor was her uncle, and that she had a million coming to her in her own name, so, of course, there was nothing more to worry about as to financial difficulties.

From this brief sketch you can get the caliber of the story, and I want to emphasize the fact that it seemed artificial all the way. The characters at no time convinced, which was, of course, partly due to the fact that they had such old-time movie parts.

Albert Roscoe was the hero husband, and Wedgewood Nowell the heavy, with Henry Kolker as the aged bachelor. Una Trevelyn was cast as the English friend of hubby who had wished to marry him, and Joe Dowling, he of many characters, was the wicked old leader of the bandits.

Included in the cast were: Irene Rich and Lillian Langdon.

May Get By if Your Fans Are Easy-Going, But Be Careful

Box Office Analysis for the Exhibitor

Considered from the viewpoint of judging this by program release standards, I would say that it may get by. Technically, and particularly considered from the angle of the present trend in the development of characterization and story telling on the screen, I would say that this falls far short.

If you have found that your fans seem to accept, without wanting to murder you, the average offering that is more or less old school but still not flagrantly bad, then you may get this over, but certainly you cannot consider this a really good film, because at no time does it actually convince or make you feel that the players are human beings about whom you should be concerned.

The fantastic idea of a daughter of the desert trying to assimilate the manners of English society folk may appeal to a great many, but I am decidedly of the opinion that the film fan today is much more critcial than was the patron of regular theatrical attractions who formerly accepted "East Lynne" with great regularity.

If for reasons of contract you are going to play this, I would concentrate altogether upon talking about the star and asking questions such as "How would you expect a girl raised for the Cairo slave market to act if she suddenly found herself the wife of the head of an old English family?"

The title refers to the well-known "Paid-in-Full" situation, and if you want to use it you could ask, "Is a wife justified in selling herself if that seems the only reason of saving her husband from absolute ruin?"

While a genial community may pass this over without real resentment, because the flaws will jar with the wise ones more than with the idlers seeking casual entertainment, I want to caution you particularly against extravagant claims as to its merits.

WHAT DOES JULIAN JOHNSON

Editor of Photoplay

Say of

DOROTHY PHILLIPS

in

Carl Laemmle's Universal-Jewel Production De Luxe

"The Right To Happiness"

Produced under the direction of Allen Holubar

?

"Here is a photoplay of the moment, indeed!

Mr. Holubar asks the laboring man a question; which will you have in this country—destruction under the red flag—or *construction* and *co-operation* under the *American* flag?

"The story is of two girls—sisters, though they do not know it. Daughters of an American merchant in Russia in 1898, the infants fell into the hands of a *pogrom* mob. One was saved—to return to this country and attain her majority as the daughter of a profiteer; the other came over eventually—bred a rebel, and in her last phase the emissary of Trotzky and Lenine. Dorothy Phillips, with good differentiation in make-up and deportment, *forcefully* plays *both parts*.

"It is *resolute* and *clean*. And well done in every material way.

"Will it be popular? *Don't ask foolish questions!*"

Clever Star Handicapped by Weak Story and Mixed Treatment

Mabel Normand in

"UPSTAIRS"

Goldwyn

DIRECTOR ..... Victor Schertzinger
AUTHOR ..... Perley Poore Sheehan
SCENARIO BY ..... Robert S. Hill
CAMERAMAN ..... George Webber
ART DIRECTOR ..... Hugo Ballin
AS A WHOLE..... Rather messy and spotty; not funny enough for farce, and too broad and artificial for comedy drama; star may get it by.
STORY..... Terrible; one of those after-dinner thoughts that have been worn out through much usage.
DIRECTION..... Failed to stick to one line, using broad farce gags mixed with meller, and they don't mix.
PHOTOGRAPHY..... Satisfactory, but not really good; star not shown to best advantage.
LIGHTINGS..... Generally ordinary; certainly not artistic.
CAMERA WORK..... Varied, but generally only fair
STAR..... Magnetic personality, but except for a few moments did not have a real chance.
SUPPORT..... Young Landis tried hard; others just ordinary.
EXTERIORS ..... Acceptable
INTERIORS..... Good; nothing remarkable
DETAIL ..... Fearfully overdrawn at times, which clashed with some attempts to be serious.
CHARACTER OF STORY..... Showed some lingerie, but not really objectionable.
LENGTH OF PRODUCTION..... About 5,148 feet

THEY register one or two very funny gags in this, such as Mabel going upstairs in a hotel, outfitted in a stolen dress and hat but still wearing her funny big shoes which were part of her regular kitchen apparel, but they missed badly, considering the production as a whole, because the story was fearfully slender and weak, and the director failed to either treat it as a farce or to play it straight enough to get over as comedy drama.

From the very first the comedy was built along very broad lines. Some of it was very funny and some of it was very tiresome. With hokum occupying about two reels and a half the story began to develop, and instead of playing it through as a straight farce, which was the only possible hope of getting such a plot over, the director swung into melodrama, and the meller was very sad indeed, because no one could possibly take it seriously.

As a sample of the manner in which they approached this, it might be mentioned that after the heiress had been saved from the wicked chauffeur who wanted to marry her, with Mabel in the heiress' stolen dress causing a young riot in the hotel, the father of the heiress complimented her for saving his daughter from "unpleasant notoriety." The father evidently did not figure that she had saved daughter from marriage with a bad, bad boy, and that also the young riot which had been created in the hotel would undoubtedly bring the notoriety, anyway, whether the marriage had been blocked or not.

Briefly, and it can be told very briefly, the story told of a wealthy young idler becoming interested in a kitchen helper who wanted a chance to be upstairs and enjoy real hotel life. Hero bribed a bell boy, acquired a uniform and stole an outfit for Mabel, which landed her "upstairs," where she appropriated a pair of high heeled slippers belonging to a fat and tired guest, and then complications came, with the father of the heiress to whom the dress belonged putting a detective on her trail to block her marriage to a former chauffeur.

The detective chased Mabel all over the place, as did the chauffeur when he got a flash of her, with hero bell boy coming to the rescue. After the smoke cleared away from a typical movie fight between juvenile and young willun, we faded out on wealthy young man proposing to beauty of the kitchen.

The gag of having the bell boy page "Miss Donchatellum," and similar bits of instruction while the detective was quizzing Miss Normand, was good, and there were a lot of laughing moments, but presented as a five-reel feature this falls very short.

Mabel Normand is about as cute a trick as we have on the screen, and she gets over a lot of very good hokum, but she was not photographed to the best advantage in many shots, and was up against a hopeless battle in trying to make anything out of this sort of story material.

Included in the cast were: Hallan Cooley, Kate Lester, Robert Olden, Colin Kenny, Buddy Post and Beatrice Burnan.

Careful Advertising of Star and Frank Statement of Film's Merits and Defects Should Get This Over

Box Office Analysis for the Exhibitor

Mabel Normand's personality will draw, particularly since "Mickey," but about your only hope of getting this by is to be very frank and honest in your announcements by telling your folks that it is a lot of funny little bits of incident thrown together around a story that they may not believe, but it really doesn't matter. Aim your advertising to get them into the theater expecting to see Mabel do funny stunts with no thought whatever of taking the story seriously.

You can promise them some laughs, because they do register quite a number of funny gags, but unless you carefully prepare your fans for the choppy manner in which this has been handled, and the farcical construction, built around a very slender story, they are certain to become rather tired and dissatisfied along about half-way through the film.

You might center on one of the best incidents by saying, "If you were a kitchen maid compelled to wear an outfit about like Charlie Chaplin's, and landed upstairs in a big hotel in a stolen gown that made you look beautiful, and then discovered that you still had on your Charlie Chaplin shoes, what would you do? See what Mabel Normand does in 'Upstairs'."

You might headline your announcements for this with such catch phrases as "How to keep an heiress from marrying a chauffeur. Ask Mabel Normand, she knows. See her do it in 'Upstairs'."

You might use this line: "Have you ever stopped to consider the appealing influence of the shimmy? See how it pulls Mabel Normand out of the kitchen into the ball-room in her latest farce, 'Upstairs'."

A Few Words About "BUNK"

All the extra exploitation, all the extra newspaper advertising, all the additional service departments and special men in the branch offices are not going to make average pictures or poor pictures earn you any more money now than they have in the past.

If all of this forced draught effort does not pull in the crowds the first day, the after-effect will injure your house for the future. *You feel the injury of over-promotion on "the next picture."*

We know a picture on which between $8,000 and $9,000 newspaper advertising was spent in a single city in three days—and even that comparative mountain of money did not deliver a week-long patronage.

The demand—the requirement—the essential thing for exhibitors today is the picture that has within itself power —the power to draw patrons—the power to make people like it and talk about it.

Is there any exhibitor anywhere who is such *a fool* as to believe that he is not paying for all these wasteful, freak, circused campaigns? Or for the extra "service men?" Or for the extra local advertising?

You *are* paying for them—you can bet your last dollar you are!

A vital question for exhibitors to consider right now is: Are you buying *pictures* or are you buying *exploitation* that is from fifty to seventy-five percent unprofitable, and most of it done by men who never owned or operated theatres and who know few, if any, of the actual problems of showmanship?

The error of this year for many exhibitors will be that many pictures will not live up to the 100% exploitation standards. All W. W. Hodkinson releases will be carefully graded in keeping with their values and exploited honestly *in keeping with their values.* In the Hodkinson organization no exhibitor will be victimized by the power of publicity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Rather Shallow Propaganda Against Anarchy; Can't Be Classed as Entertainment

Gareth Hughes in

"The Red Viper"

Tyrad Pictures Prod.—State Rights

DIRECTOR ..... **Jacques Tyrol**
AUTHOR ..... **Winifred Dunn**
SCENARIO BY ..... **Winifred Dunn**
CAMERAMAN ..... **Edward Wynard**
AS A WHOLE.....**Rather shallow pictured propaganda against anarchy and general un-Americanism; lacked real dramatic depth, and cannot be classed exactly as entertainment.**
STORY.....**Mostly straightaway exposition as to the manner in which anarchists spread their poison; was not overburdened with plot or human interest.**
DIRECTION.....**Obtained the proper atmosphere, but never scored with any great force.**
PHOTOGRAPHY ..... **Very good**
LIGHTINGS ..... **Up to standard**
CAMERA WORK .....**Satisfactory**
STAR.....**Role didn't give him any great opportunities; did his part well enough.**
SUPPORT.....**Nothing to brag about; included Ruth Stonehouse; Irma Harrison, Jack Gilbert, Alberta Lee, Alfred Hollingsworth and others**
EXTERIORS.....**Most of them true to life East Side street stuff.**
INTERIORS.....**Ordinary studio sets**
DETAIL.....**Most of it proper without being excellently handled.**
CHARACTER OF STORY.....**Propaganda against anarchy.**
LENGTH OF PRODUCTION.....**6,000 feet**

RIGHT off the bat let it be understood that "The Red Viper" cannot be classed exactly as entertainment, in the popular meaning of the term. It is rather shallow picture propaganda against anarchy, and attempts to show on the screen how radicalism sometimes sways folks who at heart are Americans. There is little dramatic worth in the offering, which is, in its entirety, mostly straightaway narrative of the sort that permits a few mob scenes and that once in a while takes a crack at soap-box radicalism and bomb-throwing.

Figuratively speaking, the film waves an American flag every once in a while, and through its story endeavors to show that every man, woman and child who comes to these shores should realize that Americans are a unit, and not a collection of groups. But there is no real depth to the offering on that score. Its shallowness is evident throughout. It is mere surface stuff that doesn't get the response that this sort of stuff sometimes gets when it's properly done, and with enough deep thought. For instance, the film does not attempt to explain the underlying causes for anarchy. It does, however, bring to notice its argument that most of the "anarchists" are the dupes and tools of somebody "higher up," and that the leaders are mercenary traitors. Then, too, the foundation of the story is a bit weak in that the youth in the film, a street gamin who believes in Americanism, is won over to this radical sweetheart's cause merely by the incident of seeing a poor old woman evicted.

"The Red Viper" is not overburdened with either plot action or deep human interest. While there is a love story running through it, and while a little girl is used as a modern Joan of Arc who gives her life to the cause of Americanism, these matters and others have not been handled in a manner that makes them really impressive. Largely the film makes a plea for interest through its play on patriotism.

Sometimes the continuity is a bit jumpy but on the whole the story unfolds fairly smoothly.

Briefly told, the story concerns a newsboy who has a poet's soul. He is an admirer of the late Theodore Roosevelt, and an American. His sweetheart is a young girl with radical ideas, and whose father is friendly with a group of anarchists. The boy is won to the cause. But ardently American is the 12-year-old daughter of a non-working father. It is she who tries to break up the soap-box orator's meetings by singing a patriotic ditty.

The youth, Gareth Hughes, gets mixed up with the Anarchist bunch to the extent that he helps print a flaming circular, and also is "in the know" on the plot to throw a bomb at a Judge. The little girl traces a couple of guys to the anarchists' hangout, and there a battle is staged. The little girl loses her life, the gang being finally downed by two Government agents who at first were believed to be converts.

The youth, when he learns of this, sees his folly, and from then on there is a bit of suspense. Hughes, locked in a room by the chief plotter, escapes and manages to reach the Judge's house just in time to avoid his sweetheart's throwing a bomb at the judge. The youth is shot by the plotter, but is taken care of by the Judge. The ending is happy.

The atmosphere of the East Side has been carefully preserved ,and there are many good types used in the picture. The acting throughout just about gets by.

First Ask Yourself: "Will My Crowd Stand For This Sort of Stuff?"

Box Office Analysis for the Exhibitor

With this one you must first consider whether or not your crowd will stand for that sort of stuff. The picture is by no means a Bolshevist picture, as such, and never once is the word Bolshevist mentioned. Also the picture argues that organized labor is distinctly in back of the Government, and that those radicals who say they represent organized labor are liars. But you must not forget that the picture treats of anarchy—of course in a manner that flays it.

And, too, it must be remembered that this is not entertainment, exactly, and you must be careful in just what promises you make if you run it. Of course, you can advertise it as a picture of timeliness and of appeal to Americans. But don't get too flambuoyant, because the picture won't stand up to too much exploitation.

If you do run this, however, I would say the best way to get away with it was to concentrate on the title. But don't get too sensational. The picture is one that can be exploited "sensationally" (notice the quotes); but be careful just how far you go in that line.

And remember this is propaganda. No one can take offense at it; neither will it create any great stir the other way, although in the more easily moved audiences it is certain that often the "American flag" methods used in the film will get applause.

NEW WEEKLY WEEKLY NEW

1000 FEET

A Combination of

Wit, Philosophy, Art *and* Cynicism

ELABORATELY ANIMATED
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SUBJECTS CAREFULLY SELECTED

INCOMPARABLE

Produced by two Artists with a "REP" in the motion picture business

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New York

Telephone, Bryant 6796 **Rooms 2003-2011**

Soon Ready for Release

Episodic and Convenient, with Meller Spots, But Has Human Moments and Kicks Enough to Make It Please

Billie Rhodes in

"The Blue Bonnet"

National Special—W. W. Hodkinson, Distr.

DIRECTOR ..... Louis Chaudet
AUTHOR ..... A. Magnus Ingleton
SCENARIO BY ..... A. Magnus Ingleton
CAMERAMAN ..... Allen Davey
AS A WHOLE..... Episodic and jumpy, but contained much excellent material effectively presented, with star very pleasing.
STORY..... Despite too many coincidences and rather leapy construction, registered much that audience will like.
DIRECTION..... Handled star very well and put kick into several dramatic moments, but allowed some spots to become too meller.
PHOTOGRAPHY..... Generally pleasing, with star handled well in almost every scene.
LIGHTINGS..... Some very effective bits; generally pleasing.
CAMERA WORK..... Good
STAR..... Pleasing and appealing characterization that will win her many new friends.
SUPPORT..... Generally very satisfactory, although in one or two moments a bit theatric.
EXTERIORS..... Trench shots good, with street scenes in keeping with story.
INTERIORS..... Generally satisfactory
DETAIL ..... Very good
CHARACTER OF STORY.... Pleases as a whole and has no objectionable features, being Salvation Army boost, which is good stuff at this time.
LENGTH OF PRODUCTION..... About 5,800 feet

DESPITE the fact that this was jumpy, episodic and had several theatric meller moments with the long arm of coincidence placing players conveniently rather frequently, I feel sure that it will not only satisfy but please any average audience, because it holds the attention right well, is in a way a plea for the Salvation Army, and presents Billie Rhodes in a very charming characterization wherein she registers particularly well.

We start with Billie as an infant and see Irene Rich as the mother, desert Ben Wilson, as the father, leaving little Billie with a pawnbroker who reared her in East Side surroundings.

With the death of the pawnbroker's wife Billie was sent out to sell newspapers, dressed as a boy, and becoming attracted to the Salvation Army she joined, went overseas, did her bit very well and returned in love with a young man who had been formerly her mother's manager and keeper.

This brought a situation where mother framed the arrest of the girl by accusing her of a robbery, with the result that father, who had been rescued from the streets by Billie as a Salvation Army worker, coming into court to defend her, since he was once a lawyer, and we found father and mother facing one another after all these years with mother prosecuting daughter for a robbery that had not been committed. Of course, the charge was withdrawn, and although father tried to kill mother Billie persuaded him not to, and they finished with the clutch between father and daughter.

In getting over the war sequence the director very intelligently satisfied himself with only shooting a short sequence in one set of trenches, and this was very well handled, there being a sure-fire kick in the bit where the boyhood chum of Billie sacrificed his life to save her when the carelessness of the hero placed them in danger through the setting off of a hand grenade.

Had the story been held to a more simple characterization instead of having so much striving for dramatic clash, the net result would undoubtedly have been decidedly more pleasing.

A commendable attempt has been made to dignify this by many quotation titles, and these frequently help quite a lot.

Irene Rich and Ben Wilson did very well with the mother and father parts, but Stanhope Wheatcroft is not exactly the type I would select as a hero, particularly since he is so often cast in the parts of weaker characters. The Swedish soldier and his sweetheart were both well played, and the cast generally was satisfactory.

Included in the cast were Ccott Beal, Walter Carroll, Gertrude Claire, Lloyd Bacon and Charlotte Merriam.

In Co-Operation with Salvation Army This Should be Very Successful

Box Office Analysis for the Exhibitor

Right away I want to warn you against the fact that you must make it clear that this title refers to the Salvation Army headgear.

I am quite sure that this will please generally, and even satisfy as a special in many communities, because it has some very good elementary kicks in it, with a pleasing star and a theme which is undeniably very popular.

They have worked into this production very logically the fact that the Salvation Army conducts an industrial department for the man who is down but not out, and also maintains maternity hospitals in some of the large cities, and these things are surely items that should be brought to the attention of the general public.

You will naturally realize a much greater benefit in playing this if you go after it as a Salvation Army picture, than if you offer it just as entertainment, and in doing so I believe you can secure the co-operation of the Salvation Army in boosting the production.

It might be an excellent stunt for you to give a good share of the proceeds from this production to the Salvation Army in your city, because the giving of such profits will not break you and it will be a very popular move, since the public generally is lined up pretty solid in support of the Blue Bonnet Brigade.

This sort of co-operation between you and the Salvation Army will not only add to the popularity of your house because the public does favor the Salvation Army, but you will also personally be doing something which should give you a genuine joy, as I believe you all are anxious today to do what you can to assist an organization which has done as much as the Salvation Army has for our boys who were overseas.

Short Stuff

"A Sisterly Scheme" is the title of a very pleasing Paramount-Drew Comedy in two reels. The offering is replete with that quite sort of humor that gets the sort of appreciation that is most liked. There are no outright laughs registered, but there is all the way through the kind of appealing stuff that gets over best.

The picture is well put on, and is sure to be liked, especially in the better-class houses. Mrs. Drew has not the leading part in this, although she appears in many scenes. The chief figures are John Cumberland, and a very sweet young girl whose name is not mentioned. All the way through the number is light and frothy summer-resort stuff, and the director has succeeded with little touches in making quite a fine offering.

The story tells of a younger sister who apparently tries to help a disconsolate lover out by making her sister jealous. In the end the younger sister wins the love of the man who once thought he cared for her sister.

* * * *

Mutt and Jeff's latest offering through Fox is "Switzerland." This animated cartoon is quite funny at times. The ink funmakers this time burlesque the cheese-making industry in the Alps, and in so doing are responsible for quite a number of laughable stuff.

* * * *

"Baby Marie's Round-Up" is a thoroughly acceptable short feature in which Baby Marie Osborne is featured. In this number the dimunitive star registers many respensive moments, especially in those scenes where she has appealing business with Sambo, her little colored companion. This stuff should be especially liked by youngsters, although the older folks will also like it quite a bit.

In the story Baby Marie is a "poor little rich girl" who goes West to a ranch. Most of the comedy comes in the efforts to stay away from the heavy hand of Sambo's mother, who tries hard to prevent some of their mischieviousness.

* * * *

Universal offers another wild animal comedy number in "A Lion in the House," a two-reeler that will get by. In this director Jim Davis has pulled quite a bit of fairly new comedy business with a colored jazz orchestra, the members of which act in different ways when a Lion comes on the scene.

The early footage is rather slow, and it is not until the willun releases the lions from their cage that things begin to pep up. But when they do matters pep up in such a fashion as to even things. All in all, the number is a pretty good comedy.

* * * *

Rarely has a scenic been shown that attracted greater attention than the first of the Post Series which introduces "The Miracle Man" at the Cohan Treater. While some expressions were heard that it was a trifle long and would stand editing, the effective photography and the artistry demonstrated in the finding of unusual forest scenes more than made up for other deficiences. There were several particularly beautiful shots, one notably, where apparently the cameraman was working from the limb of a tree and was shooting through the foliage. This particular view was greeted with considerable applause by the "first nighters" attending "The Miracle Man" premiere.

Wid's Daily Binders - $2.00

Invaluable for reference purposes.

EXHIBITORS are advised that of the four big special FOX FEATURES of the season of 1919-1920 three are *now* enjoying triumphal runs on Broadway.

Henry Wadsworth Longfellow's vitally dramatic poem

Evangeline

with MIRIAM COOPER *as Evangeline*
Directed by R. A. Walsh

and THEDA BARA *in*
The supreme Irish drama

Kathleen Mavourneen

Directed by Charles J. Brabin

are drawing great crowds to the 44th St. THEATRE

and

The greatest racing melodrama in the world

CHECKERS

is making house records at the CENTRAL THEATRE 47th ST & BROADWAY.

William Fox

A room full of people and yet—

A life snuffed out in the darkness—

That of the man in the 13th chair!

Why was he killed?

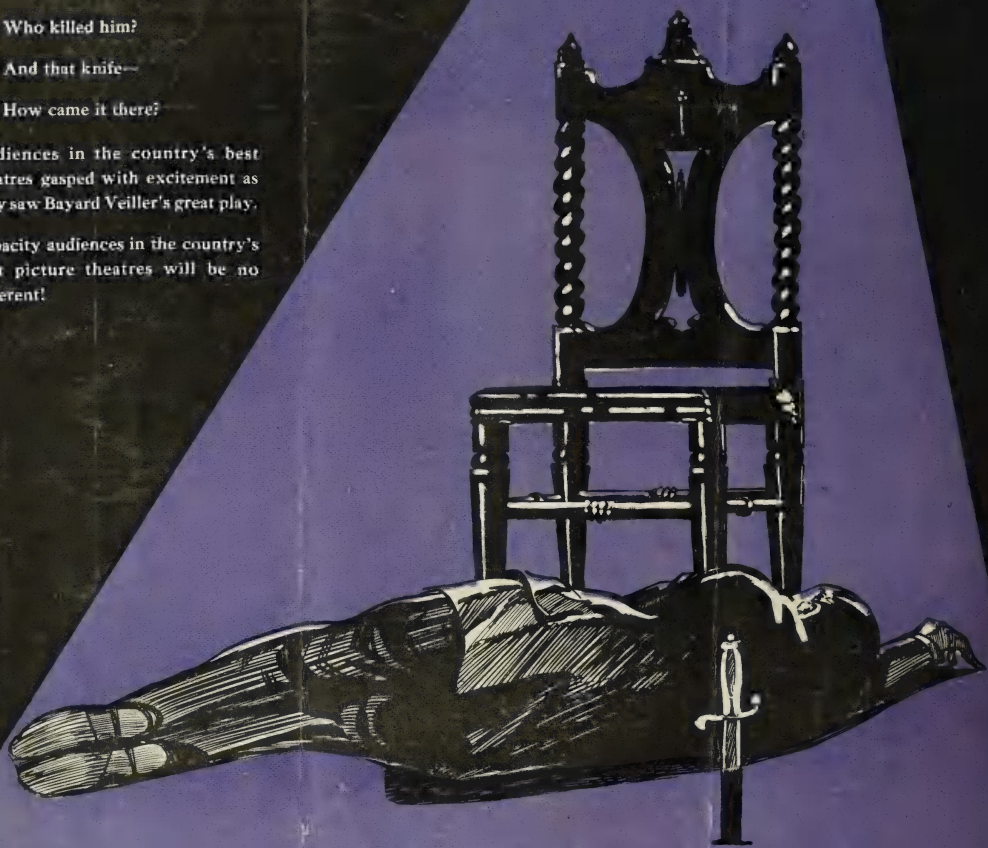
Who killed him?

And that knife—

How came it there?

Audiences in the country's best theatres gasped with excitement as they saw Bayard Veiller's great play.

Capacity audiences in the country's best picture theatres will be no different!



Yvonne Delva and Creighton Hale

in the box-office triumph

"The Thirteenth Chair"

Produced by Acme Pictures Corp'n Adapted and directed by Leonce Perret

A SPECIAL

PATHÉ

Distributors

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX No. 67 Sunday, September 7, 1919 Price 25 cents

Thos. H. Ince presents

CHARLES RAY

IN "THE EGG CRATE WALLOP"

By Julien Josephson
Directed by Jerome Storm
Photographed by Chester Lyons
Supervised by Thomas H. Ince

A Paramount-Artcraft Picture

It Has a Punch Like a Ton of Bricks!

Charles Ray in a 'hick' part — Lots of complications — love interest — comedy — And a regular fight that'll make your people cheer!

Take a look at it
It's ready at your exchange

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

EGGS
FRESH GRADE

THE DEBUTANTE
STAR OF SCREEN AND STAGE

CONSTANCE BINNEY

Her Triumph in the Broadway Success, "39 East,"
Now to Be Duplicated on the Screen

At last!—a new star who has youth, beauty and charm, and who, best of all, has *proved her merit*—who has won the whole-hearted endorsement of critical, blasé Broadway!

CONSTANCE BINNEY has for her first stardom adventure in pictures a play based on the far-famed novel, "BARNABETTA," by HELEN R. MARTIN—a play of such magnitude and merit that it won for MRS. FISKE, who starred in it on the stage, a long-awaited return to Broadway.

"ERSTWHILE SUSAN"

Directed by JOHN S. ROBERTSON — Scenario by KATHRYNE STUART

is a story of a Pennsylvania Dutch settlement — of a modern Cinderella, a scullery maid, the unwilling slave of a rich widower and his two loutish sons. It tells of powerful contrasts—of false love and true love—of the unfolding of the bright flower of innocent girlhood triumphant even in a somber environment of selfishness, sordidness and Satanic cruelty.

Exhibitors of the whole country are responding to the news of CONSTANCE BINNEY'S coming. Her first Realart picture is a triumph of the sort that draws crowds like news of a run on a bank. If your contract is signed *today*, tomorrow's regrets will be some one else's concern.

REALART PICTURES

The Sign of Success

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street, New York City

REALART PICTURES

The Sign of Satisfaction

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

VOL. IX No. 67 Sunday, September 7, 1919 **Price 25c**

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News of the Week in Headlines

Tuesday

Famous Players to build theater in St. Louis.

Louis Burston sues Grace Darmond for $31,500 damages.

New cartoon series called "Screen Follies."

Capt. F. F. Stoll making spectacle called "Determination."

Wednesday

"Broken Blossoms" for United Artists release.

Reported theaters in mid-west combining for co-operative booking organization.

Sol Lesser to make five-reeler with Sennett bathing girls.

Zion Films, Inc., re-organized.

Thursday

United Artists pays $350,000 and 20 per cent. on receipts for Famous Players' share in "Broken Blossoms."

"Miracle Man" breaking records at all openings.

Famous Players salesmen promise a million dollars worth of business during Paramount-Artcraft week to Adolph Zukor.

"The Lost Battalion" to be shown at Cohan.

Allgood Pictures Corp. formed. To make serial starring Charles Hutchinson.

Theater circuits raising admission price.

Famous Players to establish 28 non-theatrical exchanges.

Friday

Griffith leases estate at New Rochelle for eastern production headquarters.

Joseph L. Plunkett leaves Famous Players.

Fox reported after theaters in Europe.

Texas exhibitors booking all big companies except Famous Players.

Saturday

Famous Players to open six Canadian offices.

Saenger Amusement warns Southern exhibitors against "syndicate with offices in Atlanta."

Arrow gets distribution of "Lightning Bryce."

Herman Brown lining up Northwestern exhibitors for new circuit.

St. Louis film men tender dinner to J. C. Ragland.

Howells, exporter, sees Italy making determined fight to regain old time place in film field.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Real Showmen - and Why

ONE of Toledo's live wire managers is E. H. Gerstle of Loew's Valentine theater. Gerstle is one of the old school showmen who has made good in the motion picture field and is glad that he made the change. He has been manager of Loew's Valentine since the opening and has "delivered" with real results.

Loew's Valentine theater is one of the best paying film houses in Toledo and was converted from an old three floor legitimate house into a two floor film theater and was opened after alterations under the direction of Mark Gates of Dayton, as the most beautiful theater in the city.

Gerstle uses unlimited space in the Toledo daily papers and is a firm believer in the "power of the press." His advertising is snappy and full of pep and ginger and are direct appeals to "film fans."

Gerstle uses on the average about fifteen inches in the daily papers. He thinks that the ads in the daily papers are just as important as the Saturday and Sunday "spreads" sometimes indulged in by publicity men much to the neglect of the daily advertising. Steady consistent advertising is the only kind that will bring results and is far better than infrequent splurges.

For the Saturday editions of the Toledo Blade and News Bee Gerstle uses from sixty to seventy inches (sometimes more) for the following week's attraction. These ads are always drawn art work.

Gerstle uses advance stories two weeks previous to the showing of his pictures and starts an underline three or four days in advance of the opening day. If the film is a super production or bigger than the average run he starts his advertising campaign a week or ten days in advance of the opening date. He uses large underlines and sometimes independent ads.

In addition to his newspaper campaign Gerstle announces his campaign ten days in advance on the screen at the Valentine. The policy of the house is two changes weekly with the exception of the Talmadge, Griffith and Pickford films which are held for a full week. One feature of the outdoor advertising policy of the Valentine is the 15 neat appearing bulletin boards placed in prominent spots about Toledo. These are changed twice weekly. When a film is held for a full week the billboards are used. Generally about sixty twenty-four sheet stands are covered. Extra six sheets and tack cards are also a part of the outdoor advertising campaign.

One of the reasons for the interest that is displayed by the patrons of the Valentine according to Gerstle is the mailing list composed of 2500 of Toledo's representative citizens. Postcards are mailed weekly to this list. The program for the following week is always on the cards.

About ten thousand cards are given out to patrons of the Valentine AS THEY ENTER THE THEATER. Therein lies a story. L. H. Meinhold of the New York Loew offices, says that after careful study of the situation he has arrived at the conclusion that it is better to hand out the cards as the patrons enter.

Mr. Meinhold stated that although the patron does not get to read the card as they enter they will invariabily put it away in a pocket or purse and when leaving the theater it is the first thing they look for. Better yet some of them forget to look at the program until they get home. When a card is handed to a patron leaving the theater they will in nine cases out of ten throw it away.

There is a large amount of logic in Meinhold's statement and he says the scheme is being followed out in all the Loew theaters with great success. He states that it is the aim of the Loew organization to give the patrons of the theaters an idea that they are regarded as counselors in the selection of films for the houses they control.

Because of the large volume of business done at the Valentine that house is to be remodeled soon. About three hundred new seats will be added to the present capacity of the theater. When the Valentine was opened as a film house after having been remodeled by Mark Gates, it

Gerstle Mottoes

I believe that a manager of a picture house should be present at all times and I make it a point to be ON THE FLOOR of the Valentine every minute that I can.

I leave office work for morning and lase evening, it is more important that I meet my patrons in the rush hours.

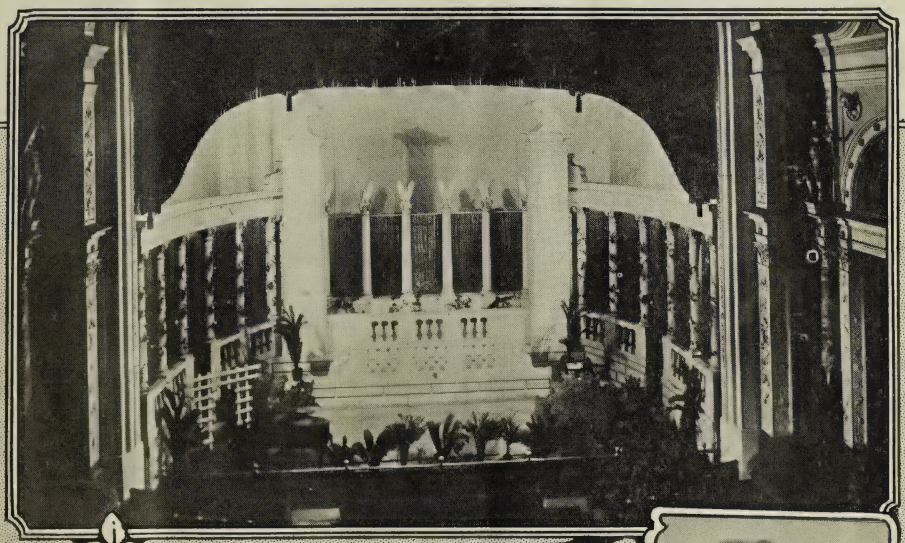
I have tried to make the Valentine Toledo's "chummiest" theater and I think I have succeeded.

To those who doubt the effectiveness of a mailing list:—I wish you could be present when one of our patrons calls at the office and complains that she did not receive her program last week.

was thought that the present seating capacity would be sufficient to take care of the demand for a long time but that assertion proved to be far from right.

The success with which the Loew policy has been applied in the Buckeye State is demonstarted by the number of Loew theaters in Ohio which are all under the direct management of the Loew organization. Jack Kuhn, manager of the Stillman theater at Cleveland is district manager of Loew's Ohio theaters of which the Valentine is a unit. In addition to this there are, Loew's Mall, Loew's Alhambra, Loew's Euclid, Loew's Stillman and two new theaters all at Cleveland. The Dayton theater at Dayton opens under the Loew regime to-day.

A new million dollar house is to be constructed in Indianapolis and work will start within the next few months. Next to New York state, Marcus Loew is probably stronger in Ohio than any other state in the union. His remarkable success in Ohio is due to the same policy that is followed at the Valentine at Toledo.



William Parsons
presents

BILLIE RHODES

in

The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

Picture Billie Rhodes as a foundling, deserted by a fugitive mother.

Picture her as a wild, bare-legged harum-scarum youngster in a shop where thieves redeem and pledge their spoils.

Imagine her winsome appeal as a newsboy facing the dangers of a big city.

Then—

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Wealth of Well-Done Incident in Latest Ray Offering

Charles Ray in

"Bill Henry"

Paramount

DIRECTOR ..... **Jerome Storm**
SUPERVISED BY ..... **Thomas H. Ince**
AUTHOR ..... **Lois Zellner**
SCENARIO BY ..... **Julien Josephson**
CAMERAMAN ..... **Chester Lyons**
AS A WHOLE.....**Wealth of pleasing and responsive incident and good climax-sequences make of the picture an enjoyable offering.**
STORY.....**Often obvious and plot action not so fast, but made a good vehicle for star.**
DIRECTION.....**Sympathetic and clever enough often to cover a certain thinness of plot with well-registered bits; handled star very well.**
PHOTOGRAPHY ..... **Averaged very good**
LIGHTINGS.....**Satisfactory all the way through**
CAMERA WORK.....**Showed willingness to move around for better effect.**
STAR.....**As appealing as ever in a role that suited his particular talents quite nicely.**
SUPPORT.....**Good; some good types; Edith Roberts opposite star; company included William Carroll, Bert Woodruff, Mrs. Jennie Lee, Courtright, Walter Perkins and Walter Hiers.**
EXTERIORS.....**Typical Alabama country-village stuff.**
INTERIORS.....**Suited the atmosphere all the way**
DETAIL.....**Many minor points ably handled; small bits gotten over in good style.**
CHARACTER OF STORY....**Thoroughly wholesome**
LENGTH OF PRODUCTION.....**5,128 feet**

MOSTLY because of a wealth of appealing and pleasing incident and good climax sequences, "Bill Henry" can be relied on to make the grade with Charles Ray's followers—with any audience, in fact, whether they are followers of the star or not. While the story itself is a good vehicle for the star's particular line of work, it is just a bit too frail in itself to bolster up the footage solely by the action of its plot. But hand it to the scenario writer and the director for coming to the rescue with some mighty good stuff. It is the succession of little things that they brought into being—incidental bits and the clever and sympathetic manner in which they are presented—that makes the offering worth while.

In his latest offering Ray has a part that gives him innumerable opportunities to reach out for—and get—that sympathetic response which has made him such a favorite. And this is done mainly through the medium of things small in themselves. For instance, a pocket handkerchief is a mighty small thing in itself, but in this picture a diminutive pocket handkerchief figures largely, and is the means whereby are registered many sentimentally appealing moments.

The picture is one that, all the way through, makes a successful bid for appreciative smiles and chuckles—and aften outright laughs. Furthermore, in a large sense, it is a film that gets you in sympathy with, as differentiated from sympathy for, the leading character. There is a sharp line of demarkation between the two, but it is a very thin line, and the elements are vastly different. It is when a film can obtain sympathy with the leading character that it gets the biggest response.

In no little measure is the success of the film due to the direction. The director evidently realized full well that, rather than in little things themselves, it is the way in which they are done that gets them over. So he went to his task in a manner that successfully and entertainingly covered up absence of plot action.

One of the best incidents in the film is a poker game in which Ray takes part. He knows little about the game, but through very suspenseful sequences he wins the biggest pot of the night. And this he does through "fool's luck." This incident will be especially appreciated by anyone who has ever sat in a game of poker.

In his latest Ray is seen as a country boy who tries to make a success of selling an electric vibrator. At that he is a failure, and finally reaches his uncle's small-town hotel. Here he meets Edith Roberts, who has come to the Alabama village to see about her legacy of land. In his boyishly bashful way, Ray falls for the girl, and does everything in his power to help her out without her knowing about it.

But his efforts are misconstrued, mainly through the machinations of a crooked lawyer, and Ray, crestfallen mostly at the girl's loss of faith in him, is about to leave the town when the girl calls him back. Through very amusing passages Ray proves himself a fighter and extracts a confession from the villain. Of course everything turns out all right.

An Amusing Piece of Work; Should Please Patrons Almost Anywhere

Box Office Analysis for the Exhibitor

This one will take quite a bit of the sting off "Hay Foot, Straw Foot." It is a very amusing piece of work, and has a wide enough scope of appeal to please almost any audience anywhere, and those of your folks who may have been a bit disappointed with Ray's last offering, undoubtedly will be won back to his shrine by "Bill Henry." So you can feel safe in promising your crowd a good picture. I would class this as a good evening's entertainment, but not a picture worth any extra dough.

With the star's following, however, you should not have very much trouble keeping the girl in the box-office awake, especially when you can promise in your advertising that the picture is a good Ray subject. Therefore it's up to you to let loose your advertising broadside using as ammunition the name of Charles Ray and the title. If you are in the habit of giving your personal endorsement to the films you run you can feel safe in saying this is a good one—a film that is full of chuckles and laughs—and heart-interest.

The offering is an especially good bet for the better-class neighborhood theaters. It is a family picture in every sense of the word, and is thoroughly wholesome all the way through, without even the least bit of suggestion of being off-color anywhere.

If you want to go in for little teaser ads in newspapers for a few days previous to the showing, and in that manner arouse curiosity, you might use a small space in which could be printed something like this: "A bicycle—a handkerchief—an electric vibrator—swamp land—a bell—a rope." Have these items set one under the other in a box and say nothing more. That's sure to get them guessing. Then, when you are ready to announce your showing, run the same thing at the top of your regular announcement ad., explaining that the articles mentioned are some of the things that figure in "Bill Henry," Charles Ray's latest picture.

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Conveniently Done Society Drama; Sometimes a Bit Blooey

Madlaine Traverse in

"THE SPLENDID SIN"

Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR .....E. Forst
SCENARIO BY .....Denison Clift
CAMERAMAN ..... Walter Williams
AS A WHOLE.....Conveniently worked out drama of English society based on the situation of a child born out of wedlock.
STORY.....Often very obvious; lots of plot action, but acceptable only if one is willing to overlook an "unsplendid sin" in the light of a "splendid sin."
DIRECTION.....Soft-pedaled some of the "sin" stuff, but left enough suggestion to get it over; handled players with only fair amount of skill.
PHOTOGRAPHY.....Some of it quite good; rather harsh and contrasty on many interiors.
LIGHTINGS.....Some of them responsible for chalky whites on faces.
CAMERA WORK .....Straight stuff
STAR.....Not a wonderful emotional actress, but gets by in fair order with her part.
SUPPORT.....Satisfactory; nothing remarkable; included Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwith Booth Tilton.
EXTERIORS.....Very few; some desert and steamboat scenes.
INTERIORS ..... Average stuff
DETAIL .....Didn't figure very largely
CHARACTER OF STORY.....Will get by censors O. K., but underlying idea is very blaa.
LENGTH OF PRODUCTION.....About 4,500 feet

YOU can legitimately get away with certain situations when there is sufficient justification for them, but when there is not enough real reason—that's something else again. And "The Splendid Sin" in that respect is like a house built upon the sands—the staunchness of the foundation is a matter of opinion. If one is willing to have builded up a picture on the foundation of what occurred in the deserted old tower when two lovers took refuge there from a storm—all well and good; the resultant happenings will have a fair amount of interest.

But with this picture it's a case of overlooking one "unsplendid sin" to account for a later "splendid sin." If your folks like that sort of stuff they will get enough of it in the offering to satisfy them. The sex element is prominently in the background all the way through.

There is considerable plot action to the piece, but suspense often is killed because of the fact that forthcoming action is anticipated in many of the subtitles. Also the story is otherwise a bit obvious at times, and is rather conveniently worked out by the use of well-worn scenario tricks.

The best dramatic situation in the plot comes toward the end, when the childless wife of an English Lord admits to her husband that she tried to palm off the husband's sister's nameless baby as her own in an effort to protect the sister's name and also perpetuate that of the Lord. This she does in order to keep her husband from shooting the real father of the child, whom a catty dowager accused of being on too intimate terms with the Lord's wife. The father of the child loved the husband's sister, but was prevented from marrying her on that eventful day in which the tower figured by a Government order which sent him to Russia. There, when he learned the girl was about to become a mother, he started for London, but was shot by Bolshevists. The girl died after giving birth to the baby.

The handling of some of the more "jazzbo" ends was delicate enough to get them by. On the screen there are no scenes offensive in themselves the least bit; but it was in the ideas gotten over that there was just a bit of backfire.

There are many moments that will get a response from the majority of those who see the film—especially those passages dealing with the tragedy in a childless husband's heart. And there are very many who are going to be willing to agree that the wife's "sin" was a noble and splendid one. Certainly a lot of the stuff in the film will be agreed with by many folks who are easily appealed to.

All Right as Program Stuff if Your Crowd is Not Finicky

Box Office Analysis for the Exhibitor

As program stuff this is all right if your crowd is not too finicky. But if your patronage is drawn largely from the class of folks who want family entertainment, I hardly think this would make a big hit with them. In the first place, it is an offering that can be fully understood only by adults, and therefore limited in its appeal.

And the story is not so wonderful. Much of its suspense is killed by the titles, and the story-guessing regulars are going to be able to call the turn almost every time on this one. Another thing that is going to make it not so very satisfactory to hardened fans is the fact that it has little depth in its presentation, and therefore doesn't reach out very strongly for sympathy.

However, the title is such that it may draw the class of folks who like "sin" pictures, but they are in the minority.

This is one that should fit best in the cheaper houses where they like "sensation." It is a story of "high life" and merely on that score may satisfy some of the folks who are willing to spend their money without asking too much in return.

But if yours is a first-class house this is a good one to forget. It never would get by before a high-class audience.

If you do advertise the offering you will be safe in using lines something like: "She sinned splendidly to save the family honor and was ready to accept the consequences." That in itself will give your people a line on just about what to expect.

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The Funniest Pictures of the World's Greatest Funny Man

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Distinctive Light Comedy; Will Undoubtedly Please Generally

Tom Moore in

"Lord and Lady Algy"

Goldwyn

DIRECTOR .....Harry Beaumont
AUTHOR .....R. C. Carton
SCENARIO BY .....E. A. Bingham
CAMERAMAN ..... George Webber
ART DIRECTOR .....Hugo Ballin
AS A WHOLE.....Classy light comedy with a few slumpy spots covering lapses between actual action of play.
STORY.....Farce situations given class by atmosphere and nonchalant dignity of central characters.
DIRECTION.....Registered successfully English society atmosphere, with comedy moments and race scene well handled, but occasionally permitted waste footage to color smooth flow of action.
PHOTOGRAPHY .....Generally very good
LIGHTINGS....A few very effective; generally satisfactory.
CAMERA WORK..... Good
STAR.....A personality that wins in excellent sympathy characterization.
SUPPORT.....Miss Childers very pleasing; others satisfactory.
EXTERIORS.....Very good in registering English atmosphere.
INTERIORS .....Rather distinctive
DETAIL.....Good, although unimportant characters often in evidence and some important characters not given sufficient development.
CHARACTER OF STORY.....Harmless and rather pleasing in mutual confidence registered by Lord and Lady.
LENGTH OF PRODUCTION.....5,834 feet

THIS is light and at times a bit subtle, although in some ways the action itself is decidedly of the old in-and-out-rooms farce order.

It is evident that as a play this was a success principally because of the delightful lines and the unusual attitude of Lord and Lady Algy who, despite their separation, always came to the rescue of one another when scandal threatened.

In opening this production considerable footage was given to plant the English atmosphere, and in this portion of the story there was quite a bit of footage devoted to unimportant characters moving about, with too much given to Mr. Moore and Miss Childers walking through many scenes, since this same footage could have been devoted to much better advantage in registering a more intimate knowledge of the soap maker, his wife and his wife's mother, who afterwards figured quite prominently in the plot development.

The story itself was one of those farce mix-up things where, after separating from his wife in a most friendly manner, Lord Algy became involved in secret meetings which his older brother was having with the soap manufacturer's wife, with the result that the soap millionaire suspected innocent Algy. Of course, Lady Algy also found her hubby in rather inexcusable situations, but she was a good scout and never lost faith.

The nonchalant manner in which Lord and Lady Algy excused what were apparently the shortcomings of one another is the outstanding feature of this plot idea. These situations alone register this as a different story.

The plot hinged around a race which Lord Algy's horse was expected to win, and, of course, we had scenes at the track, and although these ran rather long, with probably too many cuts to the grandstand registering business with characters there, the race as a whole was well handled.

There was a distinction and a general air of class about the entire production which lifts it out of the rut, and certainly Mr. Moore will please, because he has a winning smile that gets over, and the characters of both Lord and Lady Algy call for plenty of sympathy.

Naomi Childers as Lady Algy was very pleasing, and handled this characterization with a nice, quiet dignity that made her forgiving nature seem possible.

The entire cast was very satisfactory, and while the laughs did not come exceptionally fast, there were a good many of them, and the interest was held sufficiently well all through to have this considered a very pleasing picture by most any audience.

In the very capable cast were: Herbert Standing, Leslie Stuart, Frank Leigh, William Buress, P. H. McCullough, Jack Duffy, Alec B. Francis, Mabel Ballin and Kate Lester.

Title Weak Unless You Emphasize Was Successful Play. This Not a Special, But Is Good

Box Office Analysis for the Exhibitor

Figured as a star series production, I would say that this is quite satisfactory, because the general class of the offering lifts it above the average, and while it is not uproariously funny, it is very good distinctive light comedy.

You are going to have a problem, to my mind, registering the title, because I am inclined to believe that there are not many who know that this was a successful play.

I would not advise you to make any great fuss about it being a special, because it hardly hits on high frequently enough to have it classed as a special. It is a good Tom Moore production, and you can safely emphasize that it is a light comedy, depending rather upon trick questions regarding the matrimonial mix-ups involved than upon general statements of the unusual merit of the production.

You can talk freely about it having been rather magnificently produced, and try to register in your advertising particularly that this is adapted from a play in which William Faversham and Jessie Millward, and, later, Maxine Elliott, registered a decided success.

You might concentrate on such lines as "If you had left your husband because he wouldn't stop gambling, and then found him intoxicated at a ball and publicly accused by his host of trying to steal his wife, would you come to his rescue and escort him home? That is what Lord Algy's wife did, and when you see 'Lord and Lady Algy' you will sympathize with her for doing it."

You might use effectively this sort of catchlines: "Did you ever bet on a horse race? Lord Algy did and so did his wife, and complications resulted."

Naomi Childers is well known to a very large number of the regular fans because of her years of successful work at Vitagraph, and I would surely advise that you call attention to the fact that she appears with Mr. Moore as Lady Algy in this production.

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1230 AM AUG 20

BRUNTON SERVICE

Houdini Picture is One of the Most Thrilling "Stunt" Films Ever Shown

Houdini in

"The Grim Game"

Paramount-Artcraft

DIRECTOR ..... **Irvin Willat**
AUTHORS..... **Arthur B. Reeve and John W. Gray**
SCENARIO BY ..... **Walter Woods**
CAMERAMAN ..... **J. O. Taylor**
AS A WHOLE..... **One of the most thrilling "stunt" pictures ever shown; some slow spots, but latter footage crammed with remarkably daring feats.**
STORY..... **Slow in getting started; a good mystery plot that holds considerable interest of itself.**
DIRECTION..... **Responsible for the filming of some exciting airplane stuff; scored fairly well all the way through.**
PHOTOGRAPHY ..... **Most of it excellent**
LIGHTINGS ..... **Very acceptable**
CAMERA WORK ..... **Showed skill, daring and knowledge.**
STAR..... **Defied death quite a number of times; didn't try to "act" as far as his role in the story was concerned.**
SUPPORT..... **Capable players, among them being Thomas Jefferson, Ann Forest, Augustus Phillips, Tully Marshall, Arthur Hoyt and Mae Busch.**
EXTERIORS ..... **Satisfactory**
INTERIORS ..... **Up to standard**
DETAIL ..... **Fine when it counted most**
CHARACTER OF STORY.... **Murder mystery without offensive features.**
LENGTH OF PRODUCTION..... **5,474 feet**

PROBABLY the best indication of the sort of a picture "The Grim Game" is can be gleaned from the statement that it is a "serial" complete in one issue. The film is one of the most thrilling "stunt" pictures ever brought to the screen, and contains a series of most daring feats performed by a man who already has proven to the world the limits to which he will go in daredevil stunts. In the offering Houdini performs quite a number of self-extrication feats of the sort that have made him world-famous, and also he goes through some of the most physically exciting experiences ever attempted by a man of flesh and blood.

Undoubtedly the most exciting feature of the film is the airplane stuff. In these passages have been filmed a collision between two airplanes which was an actual happening, and not a studio fake. And the credit for the photographing of this collision goes to Irvin Willat, the director, who, strapped in a third airplane, kept his head about him enough to keep cranking when the two "ships" crashed 3,000 feet above the ground—which crash, by the way, was not in the original script.

But the crash itself, which was followed by the two machines tail-spinning dizzily earthward locked in what appeared to be a deathly embrace, is not the only high spot in the picture. Before the machines crashed there also was much breath-taking footage showing the leading figure suspended by a knotted rope from a racing airplane high above the map-like earth. This occurred when the hero was chasing the willun in an endeavor to leap into the latter's airplane from his own—when the crash spoiled the original stunt with something far more thrilling.

One stunt that Houdini pulled that took all the nerve in the world, but which does not show up so spectacularly as the airplane stuff, was where he leaped under a moving motor truck and held fast to the transmission case, thereby escaping from jail.

To enumerate some of the things Houdini did: He freed himself from handcuffs and other shackles; he released himself from a bear-trap while hanging a score of feet in the air; he slipped out of a straight-jacket while suspended from the coping of a ten-story building; he climbed down the side of a prison after having flirted with death on a flagpole seventy feet above the ground—and did quite a number of lesser but none-the-less thrilling stunts.

The story on which all the stunts is based, while obviously written as a vehicle for the feats, is nevertheless good enough to hold quite a bit of interest in itself, except for the fact that it is a terrible long time in getting started. The first two reels are very draggy and uninteresting, because there is too much ordinary stuff and not enough Houdini. But when the real murder mystery gets under way the suspense is maintained quite tensely throughout.

In the story Houdini is the star reporter on a newspaper and, for logical reasons, is to plant evidence for a seeming murder, implicating himself, for the purpose of an argument against circumstantial evidence. But three men, unknown to Houdini, are determined to make the pretended murder a real one, and the man in the case is killed. The rest of the plot concerns Houdini's efforts to locate the real murderer, and the excitement he went through in so doing. Enough love-interest has been sprinkled through to carry.

A Good Bet for a Showman—Use Circus Methods in Exploitation

Box Office Analysis for the Exhibitor

Here's a darned good bet for a showman.

The picture is one that should be a very good box-office attraction, especially if exploited by "circus" methods. It is the kind of a film that will stand that sort of exploitation, and one that will hold up to the thrill standard in every sense.

Don't for a minute consider this as a film offered on its merit as dramatic entertainment or anything of that sort. The best bet in exploitation, I believe, would be to forget all about the story and concentrate on the thrills and the star. And in this connection by all means feature the airplane stuff. The airplane collision alone is worth the price of admission to any house.

Of course, with a name like Houdini's to use, you have something that should get you considerable space in the columns of local newspapers merely on its value as legitimate news. Houdini is a character who has become world-famous for his self-extrication stunts, and his appearance in films certainly should go big—especially in those smaller communities to which his fame has been brought, but in which he seldom, if ever, has appeared personally.

Naturally you should bill him as the hand-cuff king, getting all you can on the strength of his name. And in many cities the newspapers probably will furnish you clippings about him from their "morgue," which you can use as the basis of your advance notices. All in all, you should be able to get quite a lot of space in newspapers with a picture like this, especially if you use stills showing the airplane collision, which, I understand, are available.

"THE BELOVED CHEATER"

THE WOMEN!

Oh!
How
They'll
Love
It!

ASK
L. J. GASNIER
GLENDALE, CAL.

Revamped Edition of Modern Episode of "Intolerance" is Forceful Meller

D. W. Griffith Presents

"THE MOTHER AND THE LAW"

DIRECTOR ..... D. W. Griffith
AUTHOR ..... D. W. Griffith
SCENARIO BY ..... D. W. Griffith
CAMERAMAN ..... George W. Bitzer
AS A WHOLE.....Revamped edition of the "modern" episode of "Intolerance;" despite its age it still stands as an actionful and thrilling meller with a deep thought undercurrent.
STORY....An indictment of the conditions that permit the oppression of the poor through the medium of "uplifters" who work for self-aggrandizement; also a plea for tolerance in law.
DIRECTION.....The name is indication enough
PHOTOGRAPHY....Very good, but Bitzer has since improved on his early excellence. The Griffith blue and other blending tints and tones used with artistic effect.
LIGHTINGS....Not unusual, in the light of present-day standards.
CAMERA WORK.....Good enough at the time to have been copied since.
STARS.....Mae Marsh and Robert Harron share stellar honors; you know of their work in this.
SUPPORT.....Miriam Cooper leads a long list of players who have since made their mark in more ways than one.
EXTERIORS.....Suit the story without being wonderful.
INTERIORS.....Sets compare favorably with studio work of today.
DETAIL.....Typically Griffith in its painstaking care of the little things.
CHARACTER OF STORY.....Expose of certain social conditions with deep theme; touches labor unrest.
LENGTH OF PRODUCTION.....6,900 feet

CONSIDERED solely on its merits as a photoplay attraction for present-day presentation, "The Mother and the Law" shapes up as an actionful and often thrilling meller that, despite its age, stands up favorably against many of the regular releases of today.

With the presentation of the "modern" episode of "Intolerance" as a picture in itself, Mr. Griffith again proves himself a master at cutting. For it is in its editing that the film has received such knowing thought and care as to aid greatly its ability to stand on its own feet. "The Mother and the Law" does not shine by the reflected glory of its famous parent —in itself it is a worth-while offering.

Basically, there has been no change in the tone of the thought conveyed by the film in its former state. There have been a few additions and some changes, but these are mainly in the matter of the arrangement of the material. Then, too, the film has received handling in the laboratory that enhances its intrinsic artistry, this being particularly true of the use of the Griffith blue and several other blending tints and tones.

Unlike the "Babylonian" episode offered in the Griffith repertory, "The Mother and the Law" has not so much spectacular appeal. True, there are some big strike scenes and the like, but there is a greater human depth to this offering than the former. As has been proved long ago, Mr. Griffith has the power of screen expression of a message that stirs the emotions in addition to causing after-thought. This holds true in a large degree of this particular offering.

The film is based on the situation of a wealthy tyrant who forces a strike to provide funds for his sister's pet reform theories. The underlying thought is that the poor are oppressed and forced into an environment that ruins their lives; and this merely for the purpose of providing additional funds for the wealthy, which the latter use only to advertise themselves as reformers of the poor, whom in actuality they oppress.

In its new dress the film has been brought up to date. The titles, which are thoughtfully written and intelligently placed, are mainly responsible for this fact.

On the score of entertainment ability it can be said of the offering that it is one full of action and suspense, and also crammed with matter that will hit the sympathy with a responsive power.

The long list of players includes Vera Lewis, Sam De Grasse, Clyde Hopkins, Fred Turner, Walter Long, Ralph Lewis, Tom Wilson, Edward Dillon, Lloyd Ingraham, William Brown, Frank Brownlie, Barnie Bernard, Margaret Marsh, Tod Browning, and many others.

D. W. Griffith's Name Alone Should Carry. Picture Has Been Made Timely

Box Office Analysis for the Exhibitor

"The Mother and the Law" will probably go over the hill all right no matter where it is shown. As a part of "Intolerance" the episode made a big impression, and in its present form it no doubt also will make a deep impression. It has been revamped into timeliness, and is sure to arouse many of the arguments that were forthcoming when "Intolerance" was shown.

In many ways the picture is able to stand up against most of the regular releases of today, and it should not be a difficult matter to attract admissions with it. Certainly many folks will be thrilled by it, because it is a big theme handled in a big way.

And the mere facts that many folks saw "Intolerance" should not keep them away from "The Mother and the Law." Rather should one view of the episode act as a recommendation for another look at it in its revamped form. And, too, it must be remembered that there are a lot of people who never have seen "Intolerance." To them it will be entirely new stuff; but whether or not a person saw the film as a part of the big feature should not make much difference at the present time.

Of course, the obvious way to exploit this is as a Griffith production. The mere mention of the name of D. W. Griffith certainly will bring quite a number of admissions, and with this one you have quite a number of players whose names have come to mean much in motion pictures. But play up Mr. Griffith's name for all you're worth.

Very Clever Titles and Comedy Bits Make This Real Entertainment

Billie Burke in

"The Misleading Widow"

Paramount-Artcraft

DIRECTOR ..... **John S. Robertson**

ADAPTED FROM Play "Billeted"..**By F. Tennyson Jesse and H. M. Harwood.**

SCREEN VERSION BY..... **Frances Marion**

CAMERAMAN ..... **Roy Overbough**

AS A WHOLE..... **Very light comedy; decidedly snappy and pleasing.**

STORY..... **Centered around one situation, but made entertaining by treatment.**

DIRECTION..... **Registered little bits of business in delightful manner and kept atmosphere blending perfectly.**

PHOTOGRAPHY ..... **Generally excellent**

LIGHTINGS..... **Some very pretty bits; generally good.**

CAMERA WORK..... **Consistent and pleasing**

STAR..... **One of most delightful light characterizations she has given screen.**

SUPPORT..... **Very good types; Crane and Mills quite pleasing.**

EXTERIORS.... **Most of them scenes in pretty garden**

INTERIORS..... **Classy and distinctive**

DETAIL..... **It is the little touches that put this over.**

CHARACTER OF STORY..... **Cannot offend**

LENGTH OF PRODUCTION..... **4,800 feet**

SURE enough they have put Billie Burke in the right sort of vehicle this time.

There is no question about it being decidedly light and frothy, but it gets laughs, and from an entertainment viewpoint ranks very high indeed.

The play from which this is adapted presented an idea which is not particularly new or unusual, since most everything has been used up in screen construction, but in handing this to Frances Marion for the preparation of a scenario the P. A. people did a very smart thing. Miss Marion has given us scores of little touches and excellent titles, which register time after time with the result that any audience cannot help but be pleased with this as a light comedy.

No attempt is made to reach any big dramatic moments or cover any great scope in telling the story, the entire action being confined to the home of Miss Burke, building around a situation where she, to get money, borrows on her "dead" husband's life insurance, with husband, who had separated from her, turning up in a very unobliging manner to be placed in her home by the government as a guest, since the government did not have enough room in the hospitals to take care of the injured soldiers.

Most of the fun is registered by the actions of an old gossip, who is called by Miss Marion the "daily newspaper" of the village, and her brother, who is rather a weird ministerial soul who makes love to Billie.

Many of the sets are quite distinctive, and every type has been carefully chosen so that the whole blends very smoothly throughout.

The story, in a way, is quite timely, since it has to do with returning soldiers, and the attitude of a small village towards the successful entertainer of these heroes will surely register anywhere, because I am sure every community has recently had experience with this situation of rivalry between the wimmen folks in connection with the taking care of our boys from overseas.

Director Robertson is to be commended for having concentrated his attention upon the little bits of business and making his characters truly human rather than worrying about big dramatic clashes. Because this is essentially light entertainment centered around a pleasing star, meller moments would have jarred and the very lightness of the situations eases the fact that some of them are boudoir scenes. I am quite sure that no one will bring any complaint against these on the ground of being off color.

Despite the fact that this is a star production, I want to commend the treatment which gives the other parts a chance to register, because the net result is a nicely balanced comedy, and this has been accomplished without sacrificing anything for the star, who has many pleasing close-ups, and who is generally the center of the action.

In the very capable cast were James L. Crane, Frank Mills, Madeline Clare, Fred Hearn, Mrs. Priestly Morrison, Frederick Esmelton and Dorothy Waters.

They'll Like It. Play Up Comedy Values and Star

Box Office Analysis for the Exhibitor

Considered from the angle of entertainment value, you can go after this hard. It is as clever and pleasing a light comedy as we have had in some time.

I would suggest that you do not make the mistake of laying too much emphasis on the possibility which would allow you to suggest that this is naughty, because it really isn't, and that suggestion might keep some people away. I would go after it straight and hard on the basis of it being a laughing success, with delightful Billie Burke in a character which gives her a chance to register in the sort of characterization in which she made her greatest successes on the stage.

Play up the fact that this is entertainment. Tell them it is not melodrama; there is no vamp and no willun. But promise them hundreds of smiles, many chuckles and a few score good hearty laughs.

I would say that you can very advisedly advertise the fact that Frances Marion, who prepared this scenario, has written some of the most successful of Mary Pickford's comedy scenarios.

You might use this angle in advertising: "If you want to see just the type of comedy that made Billie Burke a success on the stage, you certainly must see her latest screen laughing success, 'The Misleading Widow'."

ANNOUNCEMENT

Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox-Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Associated Players

Chester Conklin
Polly Moran
Glen Cavender
Tom Kennedy
Harry Booker
Bill Franey
Alice Davenport
Jack Cooper
Slim Somerville
Ethel Teare
Ed Kennedy
Harry McCoy
Billy Armstrong
Laural LaVarnie
Bobbie Dunn

With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

New Sunshine Releases produced under the personal supervision of Hampton Del Ruth

The Yellow Dog Catcher
Chicken a la Cabaret
Wild Waves and Women
Footlight Maids
Back to Nature Girls
Her First Kiss
Sheriff Nell's Comeback
His Naughty Wife
The Roaming Bathtub
A Schoolhouse Scandal
Hungry Lions and Tender Hearts

Incident and Pleasing Bits Give Star Lots of Chances to Score

Mary Pickford in

"THE HOODLUM"

Mary Pickford Film Co.—First National

DIRECTOR .....S. A. Franklin
AUTHOR .....Julia Littman
CAMERAMAN ..... Charles Rosher
AS A WHOLE.....Merely a series of incidents giving star dozens of chances to get over amusing pieces of business; falls short of Mary Pickford's best.
STORY.....Weak, thin, and lacking very much in plot or appeal; often impossible and always highly improbable.
DIRECTION.....Artistic, and showed sympathy with star's talents; made everything else secondary to comedy to be obtained.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Held to a high artistic standard; especially good on close-ups of star.
CAMERA WORK .....High-grade craftsmanship
STAR.....The whole show; nobody else in the world but Mary Pickford could have gotten away with the role the way she did.
SUPPORT.....Pleasing; included Kenneth Harlan, Ralph Lewis, little Melvin Messenger and others.
EXTERIORS.....Very good studio-built East Side street scenes; also a few good country road scenes.
INTERIORS....Atmospherically correct and proper; wealthy home stuff especially good.
DETAIL.....Lots of pleasing bits always done in fitting manner; no chances overlooked.
CHARACTER OF STORY.....Thoroughly clean and wholesome "from-riches-to-rags" fiction.
LENGTH OF PRODUCTION.....6,462 feet

MARY PICKFORD'S latest offering is by no means her best. The picture lacks story appeal in a very considerable degree, and the entire burden of entertainment is laid on the capable shoulders of the star. What appeal there is in the picture—and there is quite a bit—is due solely to the personality and ability of Miss Pickford. Merely because it is Mary Pickford doing the things that are done will get the picture over.

Rather than a pictured story is the film a series of incidents giving Mary dozens of chances to get over amusing bits. These chances she utilizes, every last one of them, in an inimitably diverting manner, extracting every last ounce of value from them.

What there is of a story is so utterly improbable and without backbone or real reason for its existence as to be disregarded almost entirely. The story is merely to be considered as the tools and material with which folks who are artisans in their line modeled a picture that will please the star's numberless followers in a satisfactory degree. The director and scenario writer probably realized that the story would never stand any but the lightest treatment possible, and they went to it along that idea. The result is that the footage was pleasingly and entertainingly padded with all sorts of incidental bits that are sure to get appreciation.

The picture switches from the wealthiest home on Fifth avenue to the most squalid slums on the East Side, and, pictorially, this contrast has been presented with a nicety for atmosphere and detail that scores.

In the early part of the story Mary is seen as the quick-tempered and snobbish granddaughter of a capitalist. During sequences in the wealthy home she registers quite a number of laughs with her sponge-throwing at the butler and her tilt with the cat's fits. Also there is an auto sequence in which Mary speeds it up—with incidentals of the sort that will surely get over.

When Mary chooses to go to the slums with her father, an author seeking facts from life for his book, she is at first overcome with the dirtiness of the neighborhood. But later she catches the spirit of the East Side. It is then she becomes "The Hoodlum," and develops into "some" Tomboy. Here they showed quite a bit of good "kid stuff," in which not only crap games figured, but also slides down coal chutes in eluding the cop, and a shimmy dance to the strains of a hurdy-gurdy.

Across the back-yard Mary met a youth, who later turned out to be a youth who didn't like her grandfather, for good reason. A slight love interest was built up between them, and Mary and Kenneth Harlan got over some very good business in the sequences in which they opened the family safe.

Included in the cast were Dwight Crittenden, Aggie Herring, Andrew Arbuckle, Max Davidson and Paul Mullen.

While Not Mary Pickford's Best, This Will Undoubtedly Make Money for You

Box Office Analysis for the Exhibitor

While this undoubtedly will make money for you, being a Pickford picture, it is by no means the best Mary has done, nor does it come up to the mark set by "Daddy Long Legs." But you need have no fears as to its ability to entertain and please any crowd. It is one in which Mary always is in the foreground, and always is doing something or other that will make them audibly appreciate what they see on the screen.

As far as exploitation goes, you know just about what to do with a Pickford picture. But I want to advise you against advertising this as Mary's best. Advertise it as her latest, and you will be strictly within the bounds of truth—and the one adjective means almost as much as the other, as far as attracting the coin goes.

Base your campaign around the fact that in her latest the star is seen both as the youthful mistress of a Fifth Avenue mansion and later as the leader of the back-alley gang on the East Side. Point out that in her character Mary wears the most beautiful clothes and also the most ragged; that she proves herself more of a lady among the people of the slums than one would think possible for a Fifth Avenue snob.

Play up the comedy value of the piece for all it's worth, for it is on that element that the picture will make its biggest hit. Spread most of your ink around the fact the Mary Pickford's latest is full of laughs and appealingly humorous bits of business.

VITAGRAPH SECURES STORIES BY WORLD'S GREATEST AUTHORS

Albert E. Smith, president of Vitagraph, announces this week the acquisition of rights to the products of twelve great authors. The names he mentions glow with long established fame. They represent the aristocracy of brains.

Mr. Smith's announcement spells the enthronement of a new power in films. It is the final evidence that writers now share the importance of stars.

In addition to the imposing list of *famous plays* announced for release during the season of 1919-20, VITAGRAPH has purchased the literary products of these twelve writers:

REX BEACH
ROBERT W. CHAMBERS
RUPERT HUGHES
MARY ROBERTS RINEHART
IRVIN S. COBB
BOOTH TARKINGTON
RICHARD HARDING DAVIS
O. HENRY
GEORGE ADE
GOUVERNEUR MORRIS
AMELIE RIVES
GEORGE RANDOLPH CHESTER

Every American Knows These Writers

They are writers who have reached the elusive goal known as Fame. Their names are a guarantee for real ideas, real craftsmanship, real *story.*

VITAGRAPH has been holding back silently while its competitors' claims were creeping forward, and has been reaching for a whole battalion of the greatest names procurable before mentioning its effort.

Now, the statement of what VITAGRAPH has mobilized in the form of writing folk is made with the same assurance that a manufacturing plant proclaims its installation of a compound engine.

The authors whose stories have been purchased by VITAGRAPH form a veritable liberty motor of genius.

The pages of the best modern fiction have been exhaustively searched by George Randolph Chester, himself a famous author, as well as production editor of VITAGRAPH, that the BEST STORIES might be secured for VITAGRAPH.

The associations and craft standing of Mr. Chester as an author have for years been in the highest altitude of the writing profession. His presence gave VITAGRAPH an inside track in the quest for big stories.

VITAGRAPH has for years had the greatest players and directors the market could afford, and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

Here is a galaxy of brilliant names such as has never been offered to the exhibitor. Names from the Hall of Fame, each with a distinct and separate niche:

REX BEACH, whose works paint the visual narrative of the wild places.

ROBERT W. CHAMBERS, famed for his sparkling society dramas.

RUPERT HUGHES, whose every word of his tales of city life, of social strife, fairly *leaps from the page.*

MARY ROBERTS RINEHART, always master of mystery, whose stories on the screen will have an especial appeal for *women.*

IRVIN S. COBB, called "the world's greatest reporter."

BOOTH TARKINGTON—the world's greatest stylist.

And then—

RICHARD HARDING DAVIS—whose slashing adventure stories have endowed his memory with perpetual life.

O. HENRY, with his masterpieces of heart-stuff—slices of human life.

GEORGE ADE, master of humor, and his quaint, delightful slang.

GOUVERNEUR MORRIS, writer of the *unusual* love story.

AMELIE RIVES, who knows and writes the throbbing dramas of diplomatic life—BIG STUFF!

And last but not least,

GEORGE RANDOLPH CHESTER, with his tales of that lovable vagabond, J. RUFUS WALLINGFORD, himself.

READ GEORGE RANDOLPH CHESTER'S LETTER ON NEXT PAGE

ALBERT E. SMITH, PRESIDENT

JOHN M. QUINN, GENERAL MANAGER

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NEW YORK Aug. 15, 1919.

Mr. Albert E. Smith, President,
Vitagraph Inc.,
Brooklyn, N.Y.

My dear Mr. Smith:-

Following is the list of popular writers for the Vitagraph's twelve, one-a-month, big-author feature specials in the season of 1919-20; viz:-

Rex Beach	Richard Harding Davis
Robert W. Chambers	O. Henry
Rupert Hughes	George Ade
Mary Roberts Rinehart	Gouverneur Morris
Irvin S. Cobb	Amelie Rives
Booth Tarkington	George Randolph Chester

At your insistence, I have included my own name and shall try to make the special "Get-Rich-Quick-Wallingford" picture worthy of the superb stories provided by the other eleven authors.

I have no hesitation in saying that no motion picture producing company has announced or can announce a list of popular modern authors so illustrious as these eleven other names, and the stories, without exception, are in my estimation the best which have been offered to Vitagraph. These, in conjunction with our "Famous Plays" series, make a galaxy such as has never been offered to the exhibitor.

Starting with Rex Beach's powerful story, "THE VENGEANCE OF DURAND," which releases in November there is not a weak spot in the "line-up."

This letter marks the end of several months of strenuous effort, and I must confess that as I read over the imposing array of talent which we have gathered for this "grand slam" I am much more than content-- and I feel certain that, anxious as you are to give the public better pictures than they could obtain from any other source, you too will be more than satisfied with the selection.

Yours cordially,

George Randolph Chester

Editor - Vitagraph.

THE STAR-STEALERS SLIPPED UP!

By Carl Laemmle, President
Universal Film Manufacturing Company

IN THE Moving Picture Weekly of Sept. 20th, you will see an interesting advertisement about Priscilla Dean, published by the Majestic theatre of Reno, Nev.

Among other things the exhibitor says in his advertisement, "It is high time you were getting acquainted with this girl" and "today more producers are bidding for her services than for any other star in the profession."

Both remarks are true!

Some of our friendly competitors who go to church once a week and steal stars the rest of the time, fairly broke their necks to steal Miss Dean. Their frantic efforts to get her were proof enough that THEY KNOW SHE HAS BECOME A TREMENDOUS BOX OFFICE ATTRACTION. *But they did not get her!*

Where there's smoke there's fire.

There must be vital reason for this wild scramble. And the reason is that Priscilla Dean has become a star of the first water.

Some day you will be begging for her pictures, just as sure as fate, because your public will simply go mad about her.

There are FIVE GREAT PRISCILLA DEAN PICTURES NOW ON HAND IN EVERY UNIVERSAL EXCHANGE. If you have never used them, you ought to book every single one of them this minute. They are:

"The Wildcat of Paris"
"The Wicked Darling"
"A Silk Lined Burglar"
"The Exquisite Thief"
"Pretty Smooth"

Pretty soon the whole world will be saying, "Oh, have you seen Pris-cil-la Dean in U-ni-ver-sal Pic-tures?" You can't afford to be behind the times, but you ARE behind the times if you have not introduced your patrons to Priscilla Dean.

If you *have* shown the above pictures, SHOW THEM AGAIN. *They're better than nine out of ten of the newer pictures that are now being offered to you on the open-and-shut market!*

Cheap Production Makes No Big Claims; Can't Be Classed With High-Class Stuff

Crane Wilbur in

"STRIPPED FOR A MILLION"

Victor Kremer Features—State Rights

DIRECTOR ..... L. De LaParelle
AUTHOR ..... Parker Fischer
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE..... Cheap picture that makes no claim to being anything else; just a filmed story with no outstanding features.
STORY..... One of those "condition-of-Uncle's-will" things that rang in a lot of mechanical plot; very elemental stuff.
DIRECTION..... Showed neither originality nor skill; just went about making stuff with a "take-it-for-granted" attitude.
PHOTOGRAPHY ..... Most of it very fair
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Mediocre
STAR..... Just walked through his part working his eyebrows and smiling most of the time; role didn't call on him for any great ability.
SUPPORT..... Not high class by any means
EXTERIORS..... Ordinary garden and road shots
INTERIORS..... Common studio stuff
DETAIL..... Didn't figure very largely; much of it obviously movie stuff.
CHARACTER OF STORY..... Harmless fiction
LENGTH OF PRODUCTION..... 4,916 feet

THIS is a cheap production that makes no claims to being anything else. Judged according to present-day high standards it has not a leg to stand on; but in its proper class it is good enough.

The direction is of the sort that used to be all right in the early days. The director evidently went about his task with a "take-it-for-granted" attitude. Things just happened for no other reason that the director so willed, and he showed neither skill, originality or primary knowledge of modern screen technique. He handled his players and material amateurishly, and let some of the players do just about as they pleased. Always he took the easiest way out.

The story was one of those "conditions-of-uncle's-will" things, and on the screen was unfolded mechanically and without ever getting more than mere surface interest. It was just a series of animated scenes in which folks did just what the script said they they should do—did them without bothering much to lend any strength or conviction to the matters. Always things seemed artificial, and were done by old-school methods.

Crane Wilbur, in the leading role, did not prove himself much of an actor. Most of the time he just walked through his part, smiling often and seeming in a hurry to get done with his task. Anita King was the female heavy.

Wilbur was seen as a youth spending recklessly the monthly allowance he received from his Uncle's will. He was in love with a girl, who loved him for his money. At a party on his twenty-first birthday his uncle's will was read to him. A codicil cut him off from further allowances. His one chance was to start life anew by going to the woods in the country, there stripping, and making his way for a month in his dead uncle's home town without revealing his identity.

In the woods he was met by Gladys Bell, a little orphan girl, who believed him to be the "River God" of fairy-tale fame. She got him a blanket. Later Wilbur stole a suit of clothes from the mayor's house, but was captured, and, by making eyes at the mayor's old-maid sister, got off without a jail sentence. But he was to work as a servant for a month in the household.

When the month was nearly over the willun was arrested for speeding in the town, but was invited to the mayor's house. That brought the situation where Wilbur faced the girl he had been engaged to. All the time the love interest was building up between Wilbur and the little orphan girl. Wilbur foiled the willun's plans to make him break the conditions of the will.

The orphan girl started to run away because the old maid, jealous, was going to disgrace her, but Wilbur caught her after a pursuit in the willun's car. This brought the clutch.

Included in the cast are J. H. Keller, Ralph Connelly, George C. Parker and Mark Krelle.

O. K. For the Little Fellow Who is Looking for Inexpensive Pictures

Box Office Analysis for the Exhibitor

This is good stuff only for the very cheaper theaters. It never would stand up in a first-class house, but it will be acceptable to the little fellow who is glad to get something cheap once in a while.

In those smaller houses there probably are a number of folks who still are partial to Crane Wilbur, and the picture might be advertised as Crane Wilbur's first screen appearance in a long time. But it never, never would pass muster in the bigger houses.

Classified as a cheap picture that makes no claims to bigness, the film is a good enough offering. In those houses where folks take almost anything and enjoy it this should be particularly welcome, because it is light and clean, and no doubt will furnish entertainment to a crowd that is not very hard to please. But hardened film fans who have been shown really good pictures will not be pleased with this one.

In the cheaper houses I would say that the way to get this over best would be to do all your ballyhooing about the star, who had quite a gang of followers when he was appearing in program releases. It's a safe bet, anyhow, that his name will be recalled by folks and that many of the "every-nighters" at the smaller houses will be glad to see him again.

THE Alamac IN THE Mountains

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Terribly Convenient Plot Offsets Excellent Production Values

Sessue Hayakawa

"The Gray Horizon"

Haworth—Exhibitors Mutual

DIRECTOR ..... **William Worthington**
AUTHOR ..... **Clifford Howard**
SCENARIO BY ..... **Clifford Howard**
CAMERAMAN ..... **Frank B. Williams**
AS A WHOLE.....**Excellent production values and intelligent work by cast made rather ineffective by weakness and convenience of plot.**
STORY.....**Took too much footage to register rather appalling coincidences, and then failed to achieve big dramatic moments resulting from same.**
DIRECTION.....**Got excellent production values and handled players intelligently, but continuity and plot too big a handicap.**
PHOTOGRAPHY ..... **Generally excellent**
LIGHTINGS .....**Good; a few very pleasing**
CAMERA WORK ..... **Very good**
STAR.....**Is always forceful and plays with quiet suggestion of repressed emotion.**
SUPPORT..... **Very good**
EXTERIORS.....**Some very pretty mountain shots; generally pleasing.**
INTERIORS ..... **Very good**
DETAIL.... ....**Good, except plot coincidences.**
CHARACTER OF STORY.....**Will not offend**
LENGTH OF PRODUCTION.....**About 4,700 feet**

I WOULD say that this was quite an unfortunate choice as to story, because the continuity as screened takes two or three reels to establish a situation which could have been registered in five hundred feet, and in my opinion it would have been much better registered in much shorter footage, because it details two very jarry coincidences which, had they been hurdled very rapidly, would have been more readily accepted.

Hayakawa is presented as a young Japanese artist working in the mountains, and then Bertram Grassby and Eileen Percy are introduced as man and wife, and we are informed that Miss Percy is interested in Japanese missions and Mr. Grassby is in the business of counterfeiting bonds.

Mr. Grassby just happens to bump into some of Hayakawa's work in an art store, and from all the world he picks on this lone Japanese up in the mountains, whom he has never seen, as the individual to do some painting on his counterfeit bonds. He journeys to see this Japanese and presents him with five hundred dollars for some of his paintings and sees that the Japanese knows what a five-hundred-dollar bill looks like. We are asked to believe that the Japanese took the five-hundred-dollar bill without inquiring the name of this wonderful benefactor who dropped out of the skies.

Then we discover the counterfeiter's wife, Miss Percy, befriending a Japanese girl at the mission, and we learn that this Japanese girl is seeking her husband, an American who married her in Japan, and right you are, you guessed it, hubby was no other than our counterfeiter. This Japanese girl is Hayakawa's sister, and she joins him in the mountains. Then Grassby returns to have the counterfeiting done, which work is refused by Hayakawa, and then sister enters with recognition stuff followed by a struggle between Hayakawa and Grassby in which Hayakawa's sister is killed by an accidental shot.

Soon followed the situation which should have been reached in very short footage, because these coincidences, when dragged out, jarred badly, of Hayakawa, established in a studio in a city, taking a painting to Miss Percy, the widow of the man he had murdered, because she had been good to his sister in the mission. At that minute it looked like we might build into some real dramatic moments, but through the rest of the film it was only developed that the two became rather friendly, to which Miss Percy's guardian objected, with the artist discovering, finally, that the lady who had befriended his sister was the wife of the counterfeiter willun, when she brought the willun's photograph for him to make a painting of it.

Hayakawa made the painting, and then in a fit of anger destroyed it just as the guardian happened in, with the result that he had to explain, which meant that he brought forth from a desk the evidence of willun having married his sister. When he realized that this would bring disgrace upon the dead man's pretty widow and their boy, Hayakawa burned the papers.

We had some very beautiful shots in the mountain exteriors; the sets were all that could be desired, and, generally, the production values were quite pleasing.

The star and Miss Percy carried all of their situations more than satisfactorily, and Bertram Grassby was a quiet, sinister willun. Andrew Robson was the guardian of Miss Percy, and others in the cast were Mary Jane Irving and Tsuru Aoki.

Andrew Robson was the guardian of Miss Percy, and others in the cast were: Mary Jane Irving and Tsuru Aoki.

Plot Mars This and Title is Poor, But May Get By

Box Office Analysis for the Exhibitor

The production values may save this for you, although I feel that the story will leave any audience with sort of a blaa feeling.

The title, to my mind, means nothing, and if you are going to play this production I would concentrate almost entirely upon the star, with mention of Miss Percy's presence in support, because she has quite a large following now and her name will undoubtedly pull you some additional business.

In presenting this you might make a point of concentrating upon one situation by using lines like this: "Could you stand the strain of painting the portrait of a man you had murdered? That is what Hayakawa is forced to do in 'The Gray Horizon'."

"Could you go to the electric chair to save the woman you loved from knowing that her dead husband was a scoundrel? See 'The Gray Horizon'."

Tsuru Aoki, the wife of Hayakawa, who is now being starred by Universal, plays his sister in this, and this might be a very good hunch for special publicity, since many of your fans may not be familiar with the fact that these two Japanese are married.

I would be careful in handling this not to make any rash promises, because the story, to my mind, is painfully weak, and I am afraid your fans are today entirely too critical of story coincidences to forgive the breaks in this, even though the production values are so good.

Short Stuff

"Dangerous Nan McGrew," the latest two-reel Christie Special, is a comedy with quite a number of laughs in it; also some dull footage. But in this there is more of a connected story than in the usual comedy, and the plot is productive of quite a bit of good burlesque on the wild and woolly West of movie fame.

Fay Tincher is the featured lead, and she is an appealing bit of femininity. She is seen as the proprietress of an ice cream parlor in Dead Dog. When a mild easterner comes West to marry her according to the terms of a will, the girl and every other inhabitant of the town plan to scare him away with a wild western reception. So the temperance hall becomes a saloon, and from then on the action is fairly fast and funny. All in all, the number is well worth a play.

* * *

Paul J. Rainey's "Heart of the Jungle" is a reel containing some very interesting wild animal pictures. The cameraman filmed his stuff in the "heart of the jungle," often at the risk of his life, and always with much painstaking care. In the film are seen in their native haunts wild antelope, African buffalo, and flocks of flamingoes that fill the sky. The pictures of the latter occupy most of the footage, and it certainly is an interesting sight to see almost a million of these birds circling about an African lake and also going to rest there. The film is highly educational.

* * *

"The Hon. Mr. Jap Van Winkle' 'is rather a novel reel released by Outing-Chester. It is novel in view of the fact that it is a filmed Japanese legend, played by native actors, and in its screening was given backgrounds that give the viewer a few intimate glimpses into a Japanese town. In other words, it might be termed a scenic subject that has a story. The story is a fairy-tale piece of work, following much the same lines as our own "Rip Van Winkle." On the whole, the reel is acceptable mainly as a novelty.

* * *

"Out of the Inkwell" is the title of a very clever short animated cartoon released by Bray through Goldwyn. The number is the work of Max Fleischer, and is quite original in its manner of presentation. New stuff is pulled in that the artist as well as his moving ink figures are seen on the screen at the same time. The number will be appreciated by both the young folks and adults.

* * *

Bull's Eye Film Corp. releases "A Scented Romance," a two-reel comedy which certainly does not justify its footage. The "scent" part of it is a couple of skunks which are featured in the latter footage, and the humor is not of the sort that goes well with better-class audiences. The number has in it someone who tries to imitate Charlie Chaplin, and his efforts in this line are sad.

The offering is cheap stuff all the way through, and shows very little cleverness. In the cheaper houses, however, they will probably laugh at some of the stuff they pull, which includes every thing from a nature dance in the woods to the usual line of slapstick stuff.

* * *

The latest Sunshine Comedy to be released through Fox is titled "His Naughty Wife." The number is by no means up to the standard set by some of the previous Sunshines, and for most of its footage is a sorry mess of old stuff like business in a doctor's office and sliding on banana peels. One thing about this release however, shows some little attention. The titles are a little better than usual, each of them containing more or less of a pun.

Along about the middle of the second reel the action becomes a bit faster and they pull some of the usual auto-skidding stuff and an auto chase with the cars going through buildings and the like. But even this does not reach a very high mark, and on the whole the offering falls just a bit below average.

* * *

A Happy Hooligan animated cartoon put out by Educational is "A Jungle Jumble." This follows the usual course of this type of film, and contains some fairly good laughs, of their kind. In this Happy tells of the time he was in a jungle, where he was saved from the lovemaking of a black princess by his friend, a vacuum-cleaner sort of an ant-eater.

Which did she break and why ?

1 Thou shalt have no other gods before me.
2 Thou shalt not make unto thee any graven image.
3 Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh his name in vain.
4 Remember the Sabbath day to keep it holy.
5 Honor thy father and thy Mother that thy days may be long upon the land which the Lord thy God hath given thee.
6 Thou shalt not kill.
7 Thou shalt not commit adultery.
8 Thou shalt not steal.
9 Thou shalt not bear false witness against thy neighbor.
10 Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his manservant nor his maidservant, nor his ox, nor his ass, nor anything that is thy neighbor's.

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX No. 74 Sunday, September 14, 1919 Price 25 cents

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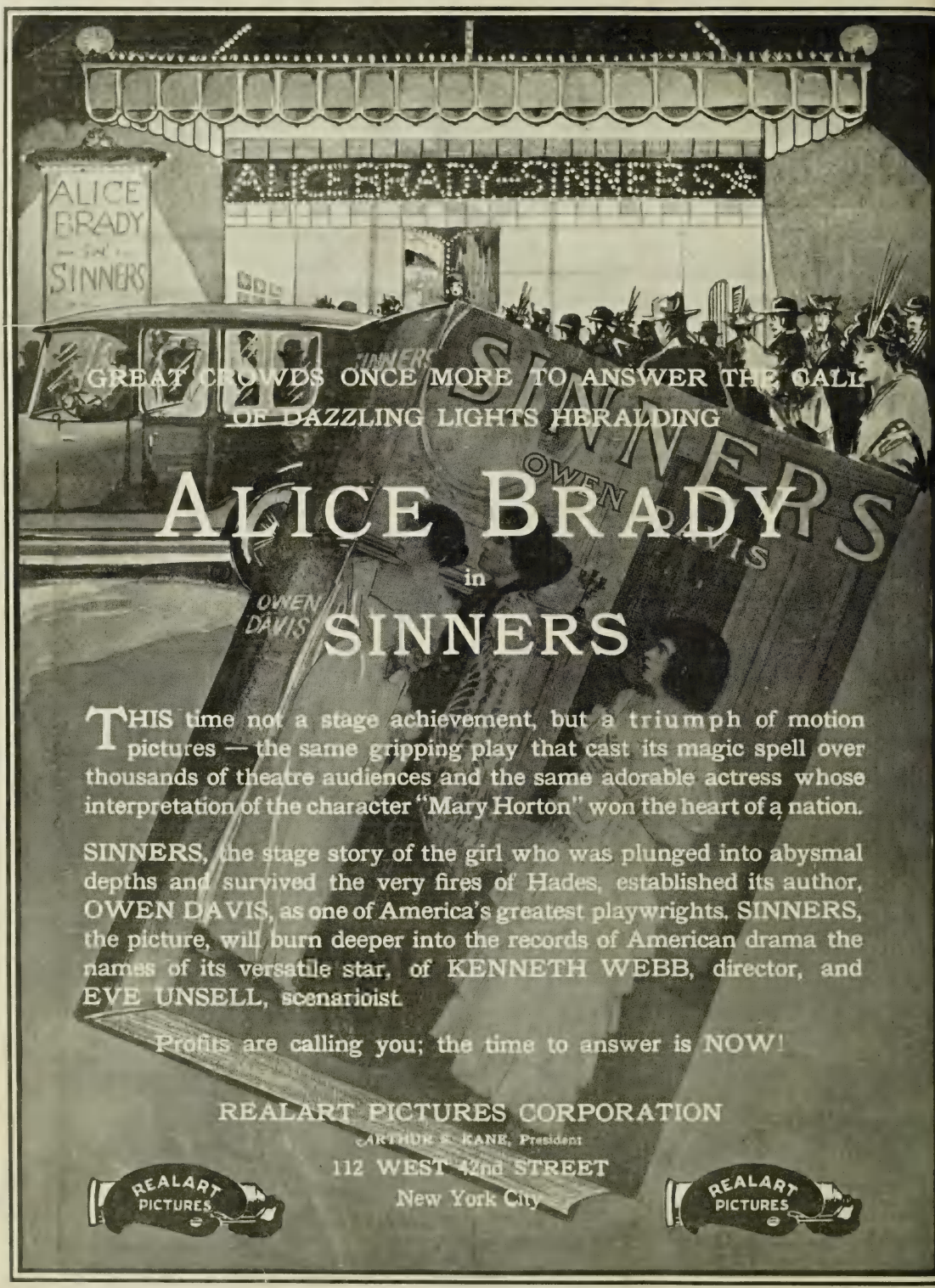
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ALICE BRADY in SINNERS
SINNERS
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in
SINNERS
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112 WEST 42nd STREET
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REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. IX No. 74 Sunday, Sept. 14, 1919 Price 25c

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News of the Week in Headlines

Monday

Goldwyn enters third year of existence.
Theater Owners Association of Los Angeles urge tax repeal.
Rembusch of M. P. E. A. trying to line up Saenger circuit and other exhibitors through southern section for membership in the League.

Tuesday

Bettina, noted Italian actress, to appear in Metro pictures.
Famous Players acquire screen rights to all George Broadhurst productions.
Harry Reichenbach returns from coast. Says 80 per cent. of "Eyes of Youth" sold.
Riskin Bros. form company to produce stage successes of Victor Moore on screen.
C. R. Seelye resigns as secretary of United Pictures.
Griffith to have permanent headquarters in the East.

Wednesday

Famous Players to build theater in Buffalo.
Waldorf Photoplays to produce "Kismet" with Otis Skinner.
Goldwyn organizes play-reading department.
Understood B. S. Moss will erect twelve theaters in New York State.
Earle Williams renews Vitagraph contract.
Florida exhibitors plan state organization.

Thursday

Universal to distribute 21,000,000 ft. of industrials.
Famous takes Burlinghame scenics.

Friday

Pete Smith leaves Famous to join Marshall Neilan organization.
Keith and Proctor theaters now members of Exhibitors League of New York.
First National to release Mildred Harris Chaplin productions.
Raymond Wells announces he will film scenes from the Bible.
Famous Players buys Putnam Building. Will erect permanent home and theater on site.
Paul Gulick elected president of A. M. P. A.

Saturday

Producers expected to give in to demands of studio help.
Fox in deal for Woods theater, Chicago.
Griffith delivers first picture to First National.
Universal to film big special in New Orleans.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

The Crime We Must Put An End To

It is absolutely criminal for us to continue to conduct the business of exhibiting films along "grind-show" methods.

Any showman, big or little, will quickly agree that it is a joke, except that it is such a serious matter, to show excellent pictures backwards.

What would you say if Mr. Belasco began the new season by presenting his four-act plays starting with the third or fourth act and then showing the first and second? If you had to pay good money to go in to see this production you'd yell good and loud, wouldn't you?

The continuous show is a relic of the days when pictures were a novelty and folks dropped in to spend a nickel and an hour seeing three or four one-reel subjects.

In those gold-mine days everyone made money. No particular intelligence or showmanship was required, and because of the short length of the subjects it didn't matter much when the patron came in.

The entire industry has changed to such an extent that it is ridiculous for us to continue with this worst relic of the early days still raising hob with the impression created with cash customers.

The average exhibitor says quickly, "Well, we must give a continuous show in order to get in enough business." I say that's all poppycock.

Many of our best exhibitors have tried very hard to educate their fans to come at certain hours in order that they will not see the films backwards, and by careful advertising many have been rather successful.

The day has come for radical action, and the exhibitor who has brains enough to see it and act quickly is going to get the shock of his young life because of the splendid results that will come from his running his theater in a manner that will give his cash customers a fair chance to get their money's worth.

Many people say you can't change the system. They said the same thing about program pictures and selling fifty-two a year. The producer claimed he couldn't change the system. He has changed it.

We have come to the day of better pictures; we have come to the day of open booking, which makes it possible for an exhibitor to play only that which he chooses to play, and if he is smart he plays it for a long enough time to give the good ones a fair chance.

If you want to really cash in properly on the new conditions as they stand you will immediately chart your house for reserved seats and lay out two shows at night and two in the afternoon, with a "supper" show which can be reserved or not as conditions warrant, and proceed to sell entertainment to your public on a basis that gives them a chance to see what you offer as it was intended they should see it when the producer spent much money and tremendous effort to make this "better picture."

You will find that if you will sell reserved seats that the number of good regulars who don't like to stand in line will help wonderfully to offset a possible loss of those who want to get in at odd moments.

More important even than the question of possible fluctuations in attendance is the fact that you can increase your prices in selling reserved seats and never have a murmur.

The day of running five, ten and fifteen-cent movies is fast passing. The great American public has demonstrated beyond question that they are willing to pay fifty, sixty and seventy-five cents regularly to see pictures that are worth while; and they just as emphatically demonstrate their disgust when they pay as little as fifteen cents and see a bad picture.

It is no longer a question of the odd nickels nearly so much as it is a question of time spent and entertainment secured or not secured.

If you need courage to consider a raise in admission prices, I want to say very emphatically that the sensible way to go about raising your admission is to begin an educational campaign on the value of seeing pictures from start to finish instead of backwards, followed by an announcement of a reserved seat policy with an increased admission charge.

Long runs are the only possible means of really getting full results from the big special pictures.

Any showman knows that if he is working on a reserved seat basis he is ten times better off when it comes to estimating how long he can afford to hold a picture for a run.

This year percentage contracts on big pictures will be very common. In most of those percentage contracts the exhibitor will have the option of extending the run if he feels that the film is making good. Frequently various conditions detract from the opening days of the showing of the best pictures and the exhibitor finds towards the middle of the first week that he is very much in the air as to whether or not he can continue his run. If he is selling reserved seats, however, the advance sale will be an indication for him. We also know that many a real show that got away to a bad start has been helped over the hill to a tremendous success by a little intelligent "papering" during the first stage of a run."

It is, of course, not advisable to resort to "papering" a house, but when conditions have arisen to give a great picture a bad start and you know that the picture has pleased those who have seen it, then I would strongly advocate intelligent "papering" to build into a run.

There is no advertisement so good as the word of mouth compliment, and years in the show business have demonstrated certain things that film exhibitors cannot overlook, because today they are in exactly the same position as to the man who has conducted the "opery" house for the past decade.

The exhibitor who owns the best theater in any community is today in a position to cater to the entertainment loving portion of his community who have in the past supported the road shows that are today no more.

Reserved seats and increased admissions are the next step. You should have reserved seats and an intermission between each show, with a refusal to admit anyone after your feature has gotten well started, for the simple reason that by doing so you are going to encourage every producer who is honestly trying to make worthwhile films.

The idea that you can't run a film theater that shows at stated hours is only a fallacy. All such a policy requires is a bit of intelligent advertising, because if you will explain to your public that you are changing the policy of your house for their benefit you will find that they are very anxious not to see pictures backwards. To take care of the man who wants to get in at eight-thirty when your second show doesn't start until nine, it is only necessary that you sell him a reserved seat for the nine o'clock show, and then he knows that he can rest in peace and return at that time to see the performance without having to stand in line to be sure that he will get a seat.

A reserved seat policy will naturally work to the best advantage in a house that has been doing well enough to have a line waiting every night before the second show. There is no question about the fact that the necessity of standing in line keeps thousands upon thousands of people away from the theater every night in this country. With the automobile having as strong a hold as it has today upon our public, you will be astounded at the business you can do in your second show at night providing your fans know that they have reserved seats and can take a nice ride after dinner before going to the theater.

Certainly, there is no argument about the fact that any intelligent fan would prefer to pay a little more money for a reserved seat rather than to have to stand in line for a half hour or so and then take chances upon sitting in one of the poorest seats in the house.

If for any reason you are afraid of reserved seats, I insist that you owe it to yourself and to every producer that you immediately start and keep hammering on a campaign to get your fans into the theater at the proper hours in order that they may see the feature from start to finish instead of seeing it backwards.

Don't just trust to an announcement that your show begins at such an hour; make a campaign on the specific thought that unless they get to your theater at such and such an hour their entertainment will be marred because they will see the production backwards, and keep that thought constantly before your fans.

If you don't realize the seriousness of this situation you will probably wake up one of these mornings and find that your competitor has stepped out and booked some of the real films for long runs and is all set to walk away with tremendous profits because he has increased his admission and is working on a reserved seat policy.

Don't be an old moss-back and say it can't be done; face conditions as they stand. It is time to make this change in the entire industry, and after you have made it you will wonder why you waited so long.

I have advocated emphatically the educational policy of saving your fans from seeing films backwards many times in the past few years, but never before has there been a sufficient amount of big special product to really justify the conservative exhibitor in considering going to a reserved seat policy as a permanent thing.

Today you can and should do it.

Don't be an "I'll think about it;" make up your mind and be a "Get-the-money progressive."

Wid Gunning

NO other character portrayal on the screen has ever excited as much admiration and wonder as that given by Dorothy Phillips in "The Right to Happiness." In the *dual role* of Vivian, the girl who had everything and gave nothing, and Sonia, the girl who had nothing and gave everything, Miss Phillips makes these two utterly distinct one from the other and yet gives each a personality that fascinates. If you are like many in the audiences now filling the Park Theatre in New York City to capacity you will refuse to believe that the same actress is playing both parts until, as Sonia and as Vivian, she has passed and re-passed many times before your eyes. The effect of this on your own audiences in your own theatre you can readily estimate from the effect on yourself. Verily, this marvelous dual role is, today, the wonder of the screen.

Carl Laemmle Presents

DOROTHY PHILLIPS

America's Foremost Emotional Actress

THE RIGHT TO HAPPINESS

Produced under the direction of Allen Halubar

The Amazing

UNIVERSAL-JEWEL PRODUCTION DELUXE

Now Playing to Enormous Audiences Twice Daily at the

PARK THEATRE

Columbus Circle, New York City

See this Picture if you see no other in New York

Peter B. Kyne's Story of the Redwoods Made into Good Picture

Wallace Reid in

"THE VALLEY OF THE GIANTS"

Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHOR ..... Peter B. Kyne
SCENARIO BY .....Marion Fairfax
CAMERAMAN ..... Frank Urson
AS A WHOLE.....Smooth-running and interest-holding adaptation of the novel of lumber and love; will make the grade.
STORY.....Contains necessary ingredients in proper proportions; a tale of the California Redwoods.
DIRECTION.....Kept the action animated and handled melo ends well; obtained convincing atmosphere.
PHOTOGRAPHY .....Averaged very good
LIGHTINGS ..... Standard stuff
CAMERA WORK .....Satisfactory
STAR.....Held to character quite well; scored efficiently.
SUPPORT .....Well-balanced and capable, particularly Grace Darmond.
EXTERIORS.....True-to-locale stuff in lumber camp in the Redwoods; some very pretty shots.
INTERIORS ..... Suit the story
DETAIL.....Always up to the necessary mark; minor matters received due attention and care.
CHARACTER OF STORY.....Big business and love clash in lumber country.
LENGTH OF PRODUCTION.....4,625 feet

PETER B. KYNE'S story has received quite kind and fairly intelligent treatment at the hands of those responsible for "The Valley of the Giants" in its film form. As the picture stands, I would say that it will make the grade without puffing and straining and without having overmuch to spare after it gets over the hill. It is a good picture—but not a wonderful picture, and will stand up alongside of recent regular releases, outshining some of them, and not losing by comparison with many others.

While the producers took several slight liberties with the letter of the story, the spirit of the tale is retained on the screen. The story is one that contains in just about their proper proportions the ingredients necessary to motion picture success—although some few of the fans might think there is just a bit too much "big business" going on. But this "big business" by no means overshadows the more human ends of the story, and of itself is responsible for quite a number of amusing moments. And all the way through the love-interest is present.

Rather than a photodrama must the picture be considered as a photonovel, for it is on its legitimate interest as narrative that the film stands and gets over.

There are several melo ends to the picture, but these couldn't properly be otherwise in this sort of a subject and, as handled by Director Cruze, the melo stuff fits into the action nicely without being too wild or messy. Director Cruze has obtained the atmosphere of the California Redwoods, and the film contains many effective shots among the big trees. The one criticism in this line is that it is doubtful if, even in a wealthy man's home in a rough town of that size in the West, evening clothes would be worn at dinner.

The director got a full quota of suspense wherever it was possible. He staged a pretty good fight between "Wally" and Hart Hoxie, and a movie thrill was registered during the sequences showing a loaded lumber train running wild down a mountainside and later piling up in a river bed.

The story centers around a big valley of Redwood giants and the efforts of a rival lumber king to get the timber away from Wallace and his almost-blind father. But the young man gives both physical and mental battle to the crook and his cohorts, and through a series of adventures finally wins out, not only getting his railroad started, but also winning the hand of the girl who was the lumber king's ward.

Wallace Reid scores well as the leading figure in the story. He stays in character pretty well, and is a fitting hero. Opposite him, as the lumber king's ward, is Grace Darmond, a pretty and talented young woman. Ralph Lewis is seen as the villain and Charles Ogle as Wallace's father. Included in the cast are Will Brunton, Kay Laurel, Noah Beery, Guy Oliver, W. H. Brown, Richard Cummings, Virginia Foltz, Ogden Crane, Lillian Mason and Speed Hansen.

Easy to Advertise, and General Enough in Appeal to Satisfy Almost Anywhere

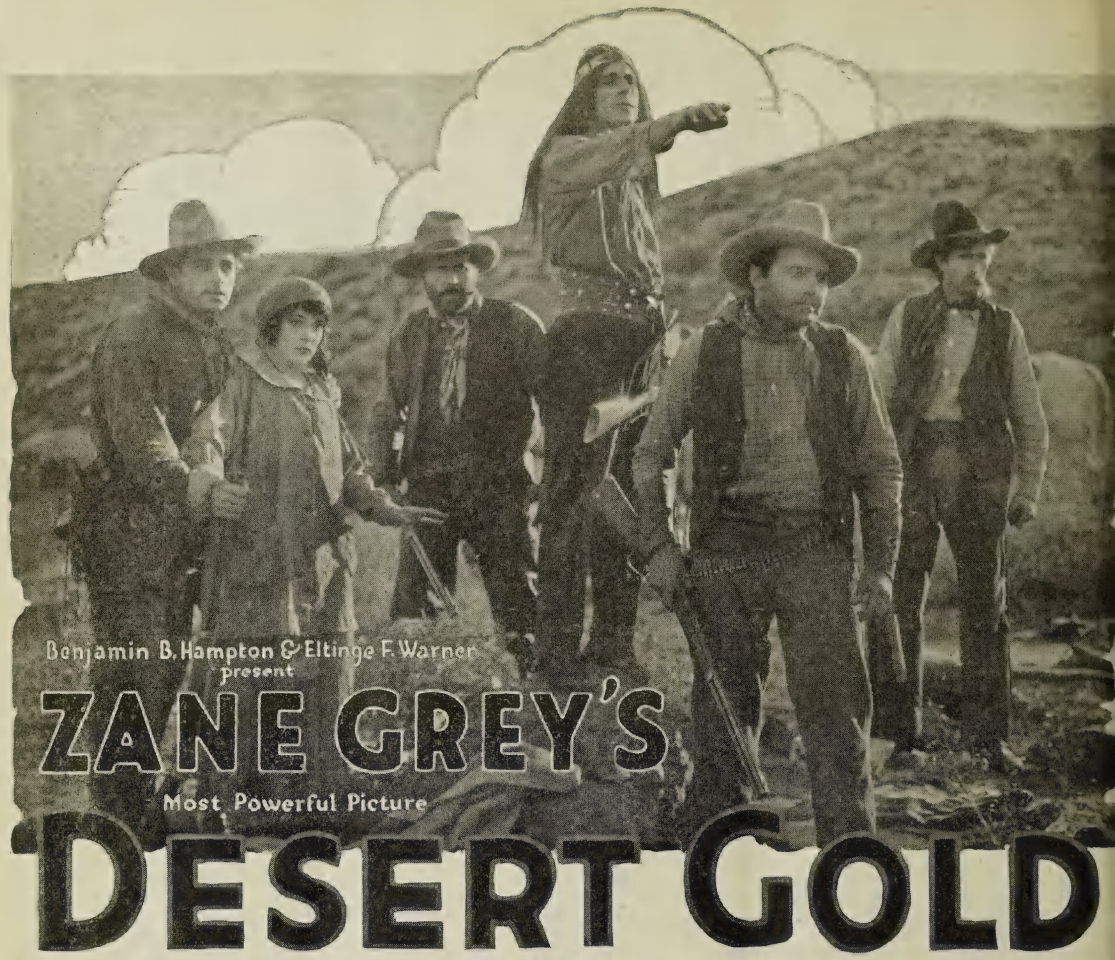
Box Office Analysis for the Exhibitor

"The Valley of the Giants" is general enough in its appeal to go well with almost any type of audience. It is a good picture; well cast, fittingly adapted and directed; satisfactorily photographed, and in general holds to a grade high enough to get almost anybody's O. K.

And this one is not very difficult to advertise, because in addition to having a picture that will make the grade by itself you have an author's name to use that should be of some value in getting folks to your theater. But again I want to repeat that while this is a good picture, it is not a great picture, and in your exploitation should be treated in a proportionate manner.

You can promise your folks a satisfactory filming of Peter B. Kyne's novel, "The Valley of the Giants," with Wallace Reid in the starring role. Base your campaign merely on that idea, which in itself should be enough of a promise to draw sufficient admissions to result in a fair return, especially if you play up in connection with your obviously-to-be-used material the fact that the story's locale is the big-tree district of California, and that it ran serially in the Red Book magazine.

But don't by any means try to buffalo your folks into the belief that you have the greatest thing in the world. It should suffice them to know that you have a good picture, written by a well-known author, and played by a quite popular star and cast. They will be better satisfied with the picture and think more highly of you and your house if you don't lose yourself with wild claims.



Directed by **T. HAYES HUNTER**

With an All-Star Cast:

E. K. LINCOLN

Margery Wilson Eileen Percy W. Lawson Butt Walter Long Russell Simpson
Arthur Morrison Edward Coxen Frank Lanning Frank Brownlee William Bainbridge

Better Than the Best!

Bookings already made and contracts now being closed with the country's great first run theatres back up every forecast we have made, and now definitely prove that—

"Desert Gold" is the outstanding big story and production of the Fall and Winter season.

"Desert Gold" played in day and date competition with anyone else's big picture will whip its competitive picture conclusively from the double standpoints of patronage and popularity with the public.

Zane Grey's *name* delivers patronage into your theatre.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Broad Farce-Comedy Has Numerous Obviously Funny Moments

Taylor Holmes in

"Three Black Eyes"

Triangle

DIRECTOR ..... Charles Horan
AUTHOR ..... Charles Horan
SCENARIO BY ..... Charles Horan
CAMERAMAN ..... Arthur Caldwell
AS A WHOLE.....Broad farce-comedy with numerous obviously funny moments and also considerable dull footage.
STORY.....Conveniently written and depending more on handling of incident than on situations to register.
DIRECTION.....Extracted quite a large amount of comedy from star, players and material most of the time.
PHOTOGRAPHY ..... Most of it good
LIGHTINGS ..... Conventional
CAMERA WORK ..... Very fair
STAR....Registered quite a number of laughs in his own way.
SUPPORT.....Capable, especially in the persons of Louise Orth, Marshall Stedman, Gordon Standing, William Bailey and others.
EXTERIORS.....Most of them scenes on a yacht
INTERIORS ..... Suitable
DETAIL.....Sometimes all right, but some of the yacht scenes showed the boat to be standing still while it was supposed to be moving.
CHARACTER OF STORY.....Three young bloods on a stew party get into complications.
LENGTH OF PRODUCTION.....About 5,000 feet

THIS is a broad farce-comedy with quite a number of laughs, and also quite a number of unfunny moments. Taylor Holmes flits funnily through the footage, and is of himself responsible for many pieces of business that will get a chuckling response and once in a while an audible guffaw. There are many ludicrously humorous ends to the piece and, in their own way, they are good enough to overbalance some of the dull footage and some of the outlandish comedy-meller ends. These latter are quite foolish, if considered at all seriously, but, considered as broad farce or "low" comedy, are all right.

But this is another comedy in which you must simply forget that the story pretends to be anything else but a means to an end. It is merely a thin thread of plot woven into something just a bit more stable by means of a skein full of incidental comedy bits; just a vehicle that acts as an excuse for the filming of a few funny side-lines.

There is nothing subtle about the humor in this. It is broad enough not to go over the heads of even the lowest intelligence. However, while its humor is broad, it is not offensive, unless offense is to be taken by virtue of the fact that the whole thing results from a stew party indulged in by three wealthy young blades.

The picture gets its title from the fact that the three sports wake up "the morning after" each with a beautiful black eye. These black eyes were obtained the night before when the group raided a swell cabaret and got into a muss with the waiters. The stew party gave the director a chance to show the star indulging in some ludicrous stuff in the cabaret. But when a couple of detectives got on their trail after they had been ejected from the cabaret the quartet beat it for Holmes' yacht.

The crew deserted, and the youths awoke next morning in variously degreed "hang-over" conditions on the yacht. They meet with many adventures on the yacht, which the next day is hired for the afternoon by a society party—in the party being the girl of the night before.

Most of the action of the piece takes place aboard the vessel, and there are many bits offered by Holmes and his shipmates. Also there is a slight love-interest builded up between Holmes and Louise Orth. The "mellerdrammer" comes when it develops that three members of the yachting party are crooks. Holmes downs them, and also is instrumental in bringing to justice a few crooks who were holding forth in the girl's home.

Director Horan kept things pretty well speeded up throughout, and scored moderately well in a farce-comedy way several times.

Included in the cast with those named were Clara Moores, Diana Allen and Ida Pardee.

Ought to Go Over Very Well in the Smaller Houses Especially; Not a Special

Box Office Analysis for the Exhibitor

This ought to go over very well in the smaller houses especially. While it is a fairly good broad comedy, however, it would not stand up in the really big first-class houses, and cannot be considered as a special in the present-day meaning of the term. It's just a good comedy number that is sure of a response with that class of fans who patronize the lower-priced houses.

Of course if you run this it's up to you to play up the comedy value of the offering above all else. And if you ran any of the star's previous comedies and you think your folks liked them well enough you might refer to them—especially "Taxi."

The title don't mean so very much in itself but, considered as the title of a picture of the sort Holmes has been doing, it is all right if your folks know his line. But unless they are familiar with the fact that the star's releases are comedies, it might be a good idea to explain the title in a line something like: "One—Two—Three—Count 'em—Three! Each of them had one when they woke up on the yacht the morning after the night before. Had one what? Why, one sky-colored optic."

Or, if you don't want to feature the fact that it was a wealthy young bloods' stew party that started the fun, you can base your campaign on the idea that a society youth wins a society girl after he and his pals go through some funny adventures on a yacht.

Real Showmen - and Why

WHENEVER some enterprising person compiles a book on "Who's Who" among motion picture exhibitors, the above description is going to fit snugly over or under the photograph of Bernard Depkin, Jr., right-hand man to H. W. Webb, president of the Parkway Theater Co., hustler par excellence, advertiser de luxe, and commonly known as "everybody's friend."

Bernard Depkin, Jr., is a prince of good fellows; he's got one of those handshakes that you read about; he's got a smile that rivals that of Doug Fairbanks; he's got as genial and effervescent a personality as any young man in captivity.

In business Bernard Depkin is all business. And that speaks for itself. Motion picture salesmen and branch managers are his warm personal friends, but he never permits his friendship to influence the direction and execution of his business by-laws. He buys pictures with the eye of a sharp-shooter, and he is considered a shrewd and accurate trader.

Work is Depkin's pleasure, his hobby and his mission. He attends to his business for 15 and 18 hours at a stretch.

Depkin plays strong for the comfort and convenience of his patrons. The Parkway, which, by the way, is a replica of the famous West End Cinema of London, is a model of efficient construction and management. The lighting display is changed with the projection of various types of pictures. For instance, if a comedy is screened, the lighting switches to bright, dazzling colors; if a dramatic subject is shown, the lighting at once becomes soft, mellow—alluringly expressive of the character of the picture.

The Parkway's orchestra, too, is a feature. The attendants of the Parkway, and all other theaters under the company's control, are human beings who know that courtesy and accommodation must be observed at all times. Young lady ushers are in attendance at all theaters.

Depkin is a practical and intelligent advertiser. He uses space daily in three Baltimore newspapers, and on Sunday he comes out with an extra big display ad. ranging in size from a quarter-page to a full page, to announce a big feature attraction.

Depkin studies his lobby and exterior arrangements. He frames or panels all portraits and scene photographs. A staff artist, and a good one, is employed to provide the artistic touches to the photographic layouts. Depkin probably obtains more newspaper publicity than all other Baltimore theaters combined. Why? Because he is constantly in touch with the newspaper men, motion picture editors, etc., and personally calls on them and presents photograps and editorial material for publication.

The programs he gives are the very best and most varied it is possible to provide. A feature drama, a good, clean comedy, a war or news weekly and an educational reel generally comprise the Parkway's offering. This, of course, is supplemented by the orchestra's contribution.

Depkin issues advance announcement cards in original layouts and always in two or three colors. Conservative yet spicy, humanly appealing copy, is used.

Emphasis must now be given the service rendered by the Parkway chain of houses. First, each house is equipped with a retreat for ladies and gentlemen. A rack of clean individual towels, liquid soap, manicuring articles and other toilet requisites are contained in a wall closet. A maid and a valet are in attendance on the mezzanine floor to dispense personal service. There is also a beautiful and luxuriously furnished library on the mezzanine floor of the Parkway. Fresh cut flowers adorn the center of a huge, genuine mahogany table, don in period design. These flowers are furnished daily by a local florist, who, in exchange for a season pass to the Parkway, is glad to offer the floral bouquets. This library is well supplied with the best magazines, daily newspapers, etc. On matinee days, tea and wafers are served to the ladies, who, it may readily be seen, come in capacity numbers.

Depkin Pointers

"You can't fool the public; people know what they want and you must give it to them; quality in full measure is the only way to hold your patronage after you've got it."

* * * * *

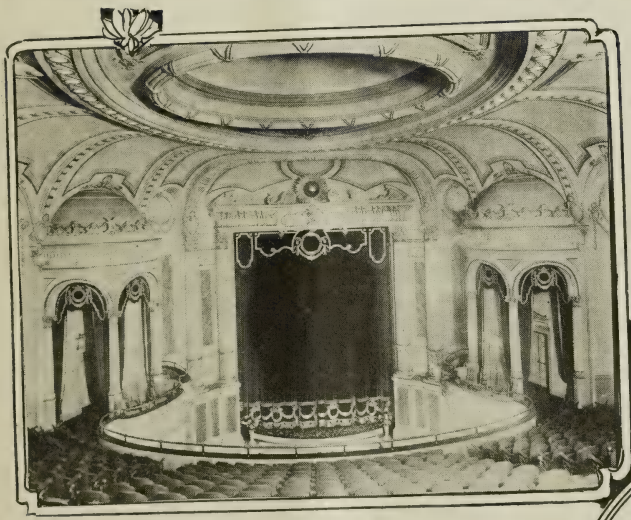
"I never misrepresent. I stick to facts. If an exhibitor plays the right kind of pictures, he doesn't have to exaggerate and falsify to get the business."

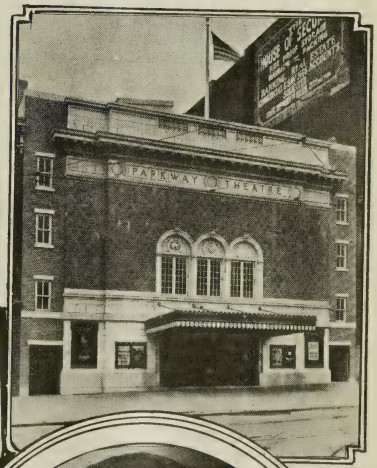
* * * * *

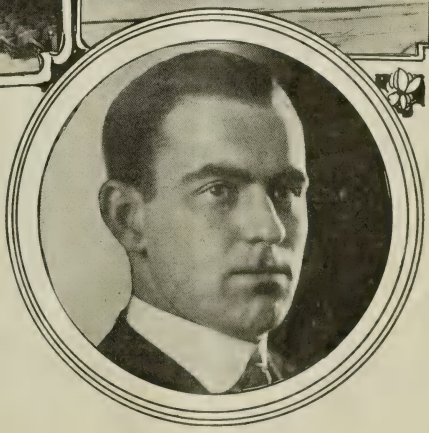
"Advertising is the life of any business; it is indispensable to the success of any theater."

* * * * *

"I review all pictures before I show them. Clean pictures and wholesome pictures are the only ones that should be tolerated. The proper music accompaniment and a dignified presentation means much to the exhibitor's success."







"Bernie" Depkin
and views of
"The Parkway," Baltimore

THE OPEN MARKET

means that now, more than ever before, the quality of the printing will have an important bearing on the successful booking of a picture. Your prints can be no better than the negative.

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This branch of the business is a vital one, and too much care cannot be given in this direction. The Palisade Film Laboratories has gained the reputation of being

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Telephones, Morsemere 621-2

Wealth of Well-Done Detail and Pictorial Effectiveness Does Not Overcome Dragginess of Story

Lila Lee in

"The Heart of Youth"

Paramount-Artcraft

DIRECTOR .....Robert Vignola
AUTHOR .....Beulah Marie Dix
SCENARIO BY .....Not credited
CAMERAMAN .....Henry Kotani
AS A WHOLE.....Pictorially beautiful but terribly draggy; one-reel plot padded out to feature length with well-done but overmuch detail and incident.
STORY.....Family feud yarn of very familiar formula; certainly not up to feature footage.
DIRECTION.....Maintained convincing small-town atmosphere and was artistically effective at all times.
PHOTOGRAPHY.....Crystal clear and otherwise excellent throughout.
LIGHTINGS.....Well-chosen natural lightings on exteriors; interiors also well lighted.
CAMERA WORK.....Showed sense of pictorial values; high grade.
STAR.....Has beauty and certain charm; but hindered by weakness of story.
SUPPORT....Thoroughly up to needs; cast included Tom Forman, Guy Oliver, Charles Ogle and others.
EXTERIORS.....Very tasteful and appealing shots, having quite wide range of variety.
INTERIORS.....Up to high production mark
DETAIL.....Pleasing and well done at all times, but not able to stand up by five reels of itself.
CHARACTER OF STORY....Romantically harmless
LENGTH OF PRODUCTION.....4,119 feet

SUBTRACT from this the pictorial beauty of the scenes and the mass of well-done detail and incident and you have left about one reel of plot—plot of ancient vintage; often obvious, always slow, and with a mildly melo and conveniently happy finish.

"The Heart of Youth" is a mighty artistic piece of work, as far as the screen painting of pretty pictures is concerned, but nevertheless it is a terribly draggy picture with an appeal limited for most of its footage to visual appreciation rather than to deep human interest. All in all, it's another example of a "lamb" story dressed up in "lion" production-camouflage.

Photography, lightings, camera work and all of the other technical details of production are all that could be asked, and Director Vignola has succeeded in filming some excellently effective exteriors. Many of these are merely spots in woodlands, but so well-balanced and so well-composed are many of them, particularly as to the natural lighting chosen at the time of photographing and the ability of the cameraman, that crystal-clearness of definition even in deep shadows make them stand out from the average.

But on its story side the picture is very wobbly. Director and scenario writer tried to pad up the one-reel plot to feature footage, but despite the often-pleasing and always well-done small bits the lack of story makes the picture tiresome—which condition is not aided by the fact that much of what little story there is is told in subtitles. Sugary-sweet and gushily-girlish sentiment has been smeared all over the top and sides and bottom of the offering, too, which does not broaden the scope of the picture's power to please at all. For instance, three times there are dissolves into the balcony scene from "Romeo and Juliet" with the two leading characters imagining—each imagining herself or himself to be one of the famed lovers with the other playing opposite.

The story is one of those family feud things wherein the girl of one family and the son of the opposing family become quite friendly with each other despite the older folks' arguments over boundary lines of property and the ownership of a spring. The family of the youth, who is played by Tom Forman, have a summer camp adjoining the farm of Lila Lee's grandfather. Early in the picture both heads of the opposing families leave for the city, which leaves Lila virtually alone.

To keep up the feud idea they pulled quite a bit of "kid stuff," showing the young guests of Tom's family creating havoc in the farm-house kitchen in their endeavors to make molasses candy. The molasses candy incident is an indication of the weight of most of the other incidents injected.

The picture got a little action toward the close, when a physical fight over the boundary lines was staged, during which Lila rescued from drowning one of the neighbors' little boys. She almost loses her life, but is rescued by Forman, which happening brings the older folks together.

Very Light Stuff Indeed; May Please Many Because of Pretty Stuff

Box Office Analysis for the Exhibitor

This is very light stuff indeed, and cannot be relied on to hold up to any great degree except on the score of its pictorial beauty. The dragginess of the story is going to make many of the hardened fans squirm around in their seats, but the beauty and variety of scene will hold a certain number of almost any audience enough to satisfy them.

But I wouldn't advise you to go very heavy in your claims if this comes to you on contract. If it does come on that basis, you can just about get by with it—and nothing more. Certainly don't give it more than routine attention in your advertising, because going heavy on weak sisters like this is liable some day to kill the golden goose that surely will lay profitable eggs in your box-office when the really big-league films do come along.

The picture may go very well with girls in their early teens because of its gushy sentimentality. And many of the bits, such as the costume party, molasses-candy making, hollow-tree letter box, and all that sort of "cream puff" jazz will no doubt get a slight ripple of mirth from many of the older folks. But there is far too little real plot to keep things moving at a rapid enough rate to hold interest through this over-dose of well-presented detail.

And unless the star has proven a puller for you I wouldn't go too strong in featuring her name. I believe that to be fair to her in that some folks who might not know of her very well might be attracted somewhere else by a bigger name.

"BACK TO GO

Adapted from the story "Wapi, the Walrus" in Good Housekeeping

By JAMES OL

Pre

NELL S

Gigantic newspaper advertising campaign to be launched by Cosmopolitan and Good Housekeeping on "Back to God's Country" stories. Full page ads, followed by half and quarter pages in 45 of the largest newspapers, will reach 25,000,000 persons. Can you imagine the interest this will create?

The Beast Protects Beauty From the Brute

SIXTEEN KI ANIMALS S

Sixteen varieties of the are shown in this picture, their forest homes.

The scenes were photog and frozen forests north o nearer the pole than any o

The temperature dropp

One man lost his life a while the entire company untold hardships to make t

It is a story of beast b man, where the only law knife and gun.

A First National

D'S COUNTRY"

ER CURWOOD

Screen presentation by the Curwood - Carver Productions, Inc.

ing

IPMAN

You have never seen a picture like this. It will leave its trail of crowded houses from the snows of Canada to the Everglades of Florida. Every incident is vouched for on oath by Ernest Shipman, the man responsible for the picture.

DS OF WILD N IN FILM

ry and feathery creatures ting their natural roles in

ned in the arctic ice fields e fifty-sixth parallel, and picture.

sixty degrees below zero.

nother's feet were frozen, red severe frost bites and icture realistic.

g beast and man battling at of claw and fang, of

Wapi, the Killer, Battles for his Mistress

Special Attraction

Has Some Dramatic Situations, But Is Morally Weak and Ethically Wrong

Gladys Brockwell in

"Broken Commandments"

Fox

DIRECTOR ..... Frank Beal
AUTHORS.....John Clymer and Ruth Ann Baldwin
SCENARIO BY .....Ruth Ann Baldwin
CAMERAMAN ..... Friend F. Baker
AS A WHOLE.....Contains some dramatic situations but they are generally inacceptable because they result from an illicit relation and illegitimate child foundation.
STORY.....Had lots of plot but failed to get sympathetic response because of its fundamental weakness on its moral side.
DIRECTION.....Good enough, dramatically; handled players and material satisfactorily.
PHOTOGRAPHY ..... Averaged good
LIGHTINGS ..... Nothing much
CAMERA WORK.....Straight stuff for most part
STAR.....Emotional enough to carry role, but had a part that couldn't legitimately ask for sympathy.
SUPPORT....Fair; included William Scott, Thomas Santschi and others.
EXTERIORS.....A number of shots in the California Redwoods.
INTERIORS.....Ordinary studio stuff
DETAIL.....Nothing off-color as far as the pictured scenes go in themselves; a lot left to imagination.
CHARACTER OF STORY.....Woman conceals the paternity of her child from her husband.
LENGTH OF PRODUCTION.....4,600 feet

THE fundamental weakness of this on its moral side lessens to a minus mark the dramatic situations that are contained in it. The picture very aptly is titled "Broken Commandments," and you don't have to use your imagination to any great degree to guess which one of the Ten Commandments it was that was most broken. Several of them were broken, but you guessed right the first time as to which one it was that started everything going. While there is nothing shown on the screen that is off-color in itself, there are things gotten over by inference that are quite "ruff."

And while the picture does contain quite a number of situations quite tense and dramatic in themselves, they are not legitimately so for the reason that the groundwork ethically is "out of bounds," and because they make a plea for sympathy where no sympathy is due. In a broader and deeper sense, it is the picture's argument that innocent loss of virtue is not a sin, but that it is a sin—or at least wrong—for such loss of virtue to be found out, and that deliberate deception in concealing it is permissible and to be rewarded. No doubt there are many in accord with that sentiment, but I doubt very much if that group includes the majority of picturegoers. Certainly the younger generation don't need that sort of screen "entertainment."

There is lots of plot action to the piece, and surface interest is maintained throughout. The story is logical enough in construction and development and might have happened in real life and all that sort of thing, but why screen basically unpleasant stuff without sufficient justification? This picture has not a good reason for filming the sort of stuff in it.

Early in the picture they pulled that "lonely mountain cabin" stuff during which the girl succumbs through force to a youth who had escaped prison—of course he had been sent to the pen for a crime he did not commit, and at heart was a "good" man—"good" enough to take advantage of a defenseless girl with whom he had fallen in love.

The "Big Moment" came at the end of a week, and next morning Old Man Remorse sent the youth running for a minister so that he could marry shero. But at the minister's door the youth was caught by prison guards, who took him back to the pen.

Shero went to the city—to the house of an author who was in love with her and who was taking care of her aged mother, having been a friend of her father. Shero worked as the writer's secretary. When she learned that she was about to become a mother, shero married the author and, later, when her child was born, allowed the husband to believe that he was the father of the baby boy.

Through logical happenings the ex-convict came to the author's house, when shero "faced the awful ordeal of being forced to choose between two men—her husband and the father of her 'cheeild'." Nice stuff, eh? Anyway, the youth proved his real love for the wife by gambling for her with the author, and using phoney dice so that he would lose. The author accepted shero as his beloved wife.

Not the Stuff for Family Trade; Be Frank in Any Advertising You Do

Box Office Analysis for the Exhibitor

If your crowd will stand for the sort of stuff contained in this, "Broken Commandments" will hold up with them as a good program release. But if you are trying to build up a family trade, and are endeavoring to develop a reputation for running stuff that will be entertainment for everybody, be careful of this one.

In its way this is all right, but it's entirely up to you whether or not you think its way is the right way for your crowd.

And if you get this on a contract basis and feel that you should run it, by no means advertise except frankly. Tell them just what to expect. Use lines such as "Do you believe a woman ever justified in concealing the paternity of her child from her husband? That is the peculiar situation that arises in 'Broken Commandments,' a Fox picture in which Gladys Brockwell is the star." You can also make a play on the idea of a husband gambling for his wife with the father of her child.

If you are running Fox pictures regularly and saw the one that comes in the schedule a week before this—Madalaine Traverse in "The Splendid Sin"—you can get a pretty fair idea of what this last is. In a general way the two are mates—each of them has an illicit relation between lovers and each has its illegitimate child. "Broken Commandments" is not general enough in its appeal to go with every type of audience, and it certainly is not big enough stuff to get by in the better-class houses. It is one that probably would find its best reception in the cheaper houses where elemental stuff is sometimes liked.

One Little Lightweight Situation Stretched Into Feature Footage

Olive Thomas in

"PRUDENCE ON BROADWAY"

Triangle

DIRECTOR .....Frank Borzage

AUTHOR ..... Catherine Carr

CAMERAMAN ..... Pliny Horn

AS A WHOLE.....Very light; rather slow; could have been registered more satisfactorily in two reels.

STORY.....One little situation with much too much footage used in building to and registering it

DIRECTION.....Fair mechanical handling of old-time light comedy program quality feature.

PHOTOGRAPHY.....Varied from very good to ordinary.

LIGHTINGS.....Some very good; some poor

CAMERA WORK ..... Varied

STAR.....Cute and pretty, but plot too light to help her much.

SUPPORT ..... Acceptable

EXTERIORS ..... Satisfactory

INTERIORS ..... Nothing unusual

DETAIL.....Much too much that meant nothing

CHARACTER OF STORY.....Nothing to offend; roadhouse bedroom situation turned into a laugh.

LENGTH OF PRODUCTION.....About 5,000 feet

THIS certainly belongs to the old school lightweight program stuff, which, because of its weakness, forced the new era of fewer and better pictures.

The story has just one little idea, which is the twisting of the well-known roadhouse meeting into a laugh because of the cleverness of the Quaker shero, but the footage, which slowly played up to this situation, was frequently very tiresome because the story failed to move.

The title suggests the bright lights of the "Gay White Way," but there is not a scene which registers Broadway, with the atmosphere plainly that of California, and the one situation staged in a roadhouse, which did not in the least suggest Broadway.

Miss Thomas was presented as a little Quaker maiden who was rather a quick thinker. Although she was Miss Innocence abroad when she hit the large city, she managed to keep her head above water and slip over some very clever twists on the married hevamp who loaned her money and then forced her to go to a roadhouse with him.

Presented as a two-reeler and played as a light comedy or farce this might have registered satisfactorily, but, surely, the story was painfully weak to be presented as a feature film.

Seeing this offering now after the big specials have commenced to come in makes it very easy to realize what the film fans have been suffering and why the big special pictures are going to have such a tremendous success this year, with the lightweight stuff shoved entirely into the discard.

When this was made the producers depended, of course, upon the fact that the star's name would pull, and felt that it was unnecessary to put anything much back of the star, and the fallacy of that theory could be no more clearly demonstrated than by the fact that this fails utterly to make an impression, and according to the business the night I saw it, it is also failing to draw the cash customers.

Miss Thomas is certainly a pretty thing, and she has some cute tricks, but her good points cannot offset the weakness of a lightweight plot like this, so that the net result is not anything like good enough to please generally.

In the supporting cast were: Francis McDonald, Claire McDowell, Harvey Clark, Mary Warren, Lillian Langdon, Alberta Lee, Lillian West and Edward Beil.

Light Comedy Program Stuff; Not Strong Enough for Feature Billing

Box Office Analysis for the Exhibitor

Since there is really only one situation in this, and it is not particularly big, I would say that you should step very softly if for any reason it is necessary that you play this.

Unless you have a contract that calls for this production, or unless you feel that Miss Thomas is sufficiently popular in your community to justify you playing her even in such a lightweight vehicle, I would mark this off the books immediately and forget she ever made it.

Of course, the title, "Prudence on Broadway," listens rather well, but just the same it has no genuine kick or big pulling power, because we have had plenty of similar titles worked to death in the flood of program features of the past two or three years.

If you have made any fuss whatever about the fact that this year is to bring fewer and better pictures, I certainly would not hand them this one as they will undoubtedly step on you for it.

You must remember that an educational campaign is under way to inform the public that the exhibitor can pick and choose now, and more than ever before you are going to be severely criticized when you pass the bunk to your cash customers. They will not only tell you about it, but, what is even more important, many of them will not tell you but will quietly begin to patronize your opposition.

From no angle can this be considered worthy of more than a filler space in a hole in your bookings that must be plugged, and even from that viewpoint it strikes me that it is not good business to use such a lightweight offering as this as the feature of a bill, because while your fans may get one or two laughs out of it, the production as a whole will send them out with a feeling of having seen a one or two-reel comedy stretched into five, with rather tiresome results.

E. K. Lincoln
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American Cinema Corporation
Walter F. Niebuhr, Pres. 220 W. 42. St. N.Y.C.

Star's Characterization Lifts Routine Plot, Making This Very Good Entertainment

Nazimova in

"THE BRAT"

Metro Special

DIRECTOR ..... **Herbert Blache**
PLAY BY ..... **Maude Fulton**
ADAPTED BY ..... **Charles Bryant**
SCENARIO BY ..... **June Mathis**
CAMERAMAN ..... **Eugene Gaudio**
AS A WHOLE..... **Star in decidedly different characterization; makes it human and registers success purely by her own characterization.**
STORY..... **Painfully slender plot, but star's characterization props it splendidly.**
DIRECTION..... **Gave good atmosphere and registered little bits of business that made characterizations human.**
PHOTOGRAPHY..... **Generally pleasing, but occasionally only fair.**
LIGHTINGS..... **Many very effective; some just fair**
CAMERA WORK..... **Generally very good, but occasionally missed.**
STAR..... **Lifted production out of rut by intense human characterization; will get under shirt of cash customers in this part.**
SUPPORT..... **Well chosen for type; generally satisfactory.**
EXTERIORS..... **Very few; rain stuff very good**
INTERIORS..... **Generally very pleasing; occasionally too uniformly lighted.**
DETAIL..... **Very bad slip in explaining acquiring of rabbit costume, but otherwise carries nicely.**
CHARACTER OF STORY..... **Nothing to offend**
LENGTH OF PRODUCTION..... **About 6,700 feet**

IT is rather a shock at first to watch Nazimova in this part, which is rather foreign to anything she has done, but soon she gets to you with her characterization, and I am sure that the general result will be that this bit of work will place her nearer the hearts of the film fans of the country than any characterization she has ever presented.

The play from which this was made was built entirely for the purpose of presenting the characterization, and in adapting it for the screen the slender thread of the plot is allowed to go its way without undue embellishment, which is very satisfactory because the attention is at all times concentrated upon the star and her appealing touches of pathos and hokum comedy.

Film fans will have the plot guessed before it goes five hundred feet, because the same idea has been done time and again on the screen, but nevertheless, the rather pleasing atmosphere registered, with the good photographic value and the consistent presentation of every character in a manner which kept them human, holds the attention and will satisfy.

I am inclined to believe that any ordinary personality would have made a very blaa bit of entertainment out of this shopworn plot, and think that it is essentially the intense enthusiasm with which Nazimova approaches a characterization, together with her suggestion of being so thoroughly alive, that makes this little chorus girl character register so effectively.

There are, of course, many splendid lines from the play which serve beautifully as titles for comedy and pathos. Although the situation of the willunous young brother eventually robbing the safe is so old that it jars when you see it coming, it must be acknowledged that the production gets over this situation in a rather satisfactory manner, principally because of the dominant personality of the star.

There was one absolutely inexcusable error in the manner in which they accounted for placing Nazimova in the charity entertainment so that she could do a little novelty dance in a rabbit costume. They said that the girl who was to have done the dance had been taken ill and had only sent her costume, which was funny since no previous mention had been made of this incident. Had they registered Nazimova as an understudy for this part in the Summer Garden production, or even had they shown her doing this dance, it would have been much smoother when they called on her finally to do the dance at the charity benefit.

Charles Bryant, as the author hero, was decidedly pleasing in this part. It was one of the most satisfactory characterizations he has given on the screen. Bonnie Hill, as the society fiance of the author, registered an excellent contrast to Nazimova. Darrell Foss played the weak younger brother very satisfactorily. Others in the cast were: Frank Currier, Amy Venness and Henry Kolker.

This Should Prove Sure-Fire Success. Is Very Different From Anything Star Has Ever Done

Box Office Analysis for the Exhibitor

This is something different from anything Nazimova has ever attempted, and you should make a particular lot of fuss about that very point.

Despite the fact that some of the comedy is very broad and the star is permitted to be rather coarse at times, particularly in one unnecessary title where she is supposed to use a flow of profane language when her act is spoiled in front of an assemblage of society folks, which could and should be eliminated, I think the part has a human touch to it that will win her more friends than anything she has ever done.

Certainly, everyone who has followed Nazimova's work will be more than interested in seeing her do this sort of thing, and while it is in very decided contrast to such parts as she did in "'Ception Shoals" and "The Red Lantern," still, even in registering a cheap chorus girl characterization there remains the distinctive touch of the star's personality, thereby giving us a most unusual little chorus girl character.

Since Nazimova's popularity is surely hitting on high these days, you should be able to put this over with a bang simply by promising that it is the most unusual characterization she has registered as yet, and if I know anything about audience likes and dislikes I would say that your fans are really going to like her in this very much. They have had few opportunities to laugh with Nazimova, and in this there is enough comedy to draw them to her even more closely than her tense dramatic moments have in the past.

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THE
LEW CODY SPECIALS

have not been sold

It is TRUE!

that they made a

VERY FINE OFFER

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BUT

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WID'S 1919 YEAR BOOK

of INTEREST TO EVERYONE IN THE INDUSTRY

Star Has Little Chance in Disappointing Subject

Tom Moore in

"HEARTSEASE"

Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Charles E. Klein
CAMERAMAN ..... Sam Landers
AS A WHOLE.....Disappointing in that it does not fit the star's particular style of acting, nor give him ample opportunity to display his ability.
STORY.....Ordinary in theme; stolen opera having figured in many previous productions; the "lost memory" idea has been worked too often to be given much credence these days.
DIRECTION.....Much of the action seemed forced; star is about the only one who is natural throughout. Not up to some of Beaumont's other pictures.
PHOTOGRAPHY.....Varies from muddy, dark interiors to a few excellent long shots.
LIGHTINGS.....Harsh blacks and whites, reminding one of the old days.
CAMERA WORK.....Average; large groupings well handled.
STAR.....Plot does not give Moore full scope; bad makeup in first and last reels.
SUPPORT ..... Fine for the most part
EXTERIORS.....The few that are given are beautiful, having been taken upon the grounds of a very pretty estate.
INTERIORS.....Here is where lighting was bad; wind blowing table covers, and draperies, too, indicated open stage.
DETAIL....Dramatic points of story well presented
CHARACTER OF STORY....Drama of high society with slight love theme running through it.
LENGTH OF PRODUCTION.....4,950 feet

TOM MOORE'S followers are going to be disappointed in this Goldwyn production. It is not his style of picture at all. For four reels he is compelled to impersonate a plodding composer—shabby, poor, with a lot of inherited debts to pay off. He is in love with a pretty society maiden, Helene Chadwick, who listens soulfully to his opera but appears but luke warm to his love-making.

The story is all about an opera written by Tom and left in the care of Rosemary Theby, who is to get a great impressario to produce it. The villain, quite capably played by Sydney Ainsworth, is in love with the same girl Tom is, and always has hated him from birth besides. Hence he steals the score of the opera, it having been left conveniently within his reach, and while Tom is suffering from loss of memory due to a wallop back of the ear, the villain puts on the opera, leading the orchestra himself.. Tom attends the premier, hears strains of a familiar song and, presto! his mind clears and he has the extreme pleasure of hearing the villain denounced and told he will have to resign from his clubs and become a social outcast.

Aside from the fact that stolen operas and lost memories have figured quite prominently in scores of screen plays in the past, this might have gotten over had Moore been given an opportunity to use his ingratiating smile. It was this same smile that elevated Tom to stardom, but in "Heartsease" one doesn't get a glimpse of it until along toward the final fade-out. It is not a role well suited to the star, and his wretched make-up detracted materially from his usual buoyant, youthful and likeable self.

The big scene in the play, where Tom refuses to take five thousand pounds and sign a statement dictated by the villain, and leads Ainsworth into a side room where he proceeds to muss him up a bit by rolling him around the floor with him, is cut too short to be convincing. However, the entry into the living room after the scrap, the villain first and Tom next, is rather cleverly worked.

It is rather a pity that the story was not stronger and less conventional. As far as production is concerned "Heartsease" leaves little to be desired. Lavish sets, beautiful gardens, and well-groomed extras give the proper atmosphere of a staid old English household.

The general public viewing the picture under favorable conditions with the proper orchestra music and a well-balanced program of other subjects will doubtless overlook the story's short-comings.

Some of the women—notably Miss Theby and Miss Chadwick—wear some stunning gowns which will no doubt thrill feminine audiences.

Had the love theme been played up stronger doubtless the picture would have pleased the majority mightily, as that is one thing those Moore Boys DO know how to do—make love.

Play Up Moore's Name and Let Story Slide

Box Office Analysis for the Exhibitor

If you lay stress upon the fact that this is a Tom Moore picture, with a cast of well-known players, you may get the usual Moore fans in. The story is based upon a former stage success. It is English in theme and the plot revolves around the struggles of a poor composer, whose brain becomes a blank when he is injured in the villain's rooms.

"Heartsease" as a title will mean very little to the average picture fan. It lends itself particularly well, however, to organ music, the picture opening with Tom playing at an immense pipe organ.

The story will not stand up as a story but should meet an appreciative response from audiences who like Tom Moore. For these the picture will no doubt prove ample. Included in the cast are such players as Rosemary Theby, Sydney Ainsworth, Alec B. Francis Kate Lester, Helene Chadwick—all well known. Do not promise too much in your advertising for "old stuff" will undoubtedly be the comment of most of your regulars.

Short Stuff

"Where They Go Rubbering" is the title of a fair Outing-Chester travelogue. The reel shows views of the rubber industry in British Guiana, also some quite good scenic views along rapids and the like. The film shows both the primitive mode of collecting the juice of the rubber tree and fitting it for commercial use and more up-to-date methods. Also there is seen some placer gold mining in the upper reaches of British Guiana. Titles are by Katherine Hilliker.

* * *

Mutt and Jeff's latest offering released by Fox is titled "All That Glitters is Not Goldfish." The number is up to the usual laugh-mark. It shows Mutt and Jeff the proprietors of a goldfish store. Most of the comedy comes when Jeff gilds a codfish and endeavors to carry the fish through the streets. The humor is ludicrously funny—foolish enough to make anybody crack a smile.

* * *

The first of the series of films produced by the Red Cross and to be released by Educational is titled "Belgium, the Broken Kingdom." The number is very interesting and can, in a way, be termed a highly enlightening film-magazine article on King Albert's country. The camera brings us through ruined Ypres; gives us views of the Yser canal, and other scenes that silently tell with pictures Belgium's heroic story. Human interest is not lacking in the reel, as is attested to by the views of deported children being safely returned to their parents. But all of the faces are not happy. Some of the little ones look in vain for their loved ones. The camera has caught the real pathos here.

* * *

"The Demand of Dugan" is the title of a Judge Brown story in two reels. The offering contains a certain amount of human interest but its presentation is quite poor as to continuity, detail and direction. It jumps from one situation to another with absolutely no regard for the laws of continuity. The story shows how a boy who was given to petty stealing finally made good when he was taken into a wealthy woman's home and given "mothering." Some of the titles in this are very old-fashioned as to typography, and are difficult to read.

The chief interest that attaches to the picture is the fact that, in a way, it shows the work of Judge Willis Brown, who is doing much to make good boys out of "bad" boys. This stuff would have a much greater appeal and worth if it were directed better and if the film were edited with intelligence. As it stands it is not worth much.

* * *

"He Leads; Others Follow," a Harold Lloyd comedy released by Pathe, is quite ordinary. The laughs are none too numerous, and all of the comedy is of the slapstick sort. Chief interest centers in a masquerade party. Of course, there are lots of good costumes, and some very good looking girls in bathing suits. The dance takes place in a private home, and to the jazz tunes of an orchestra there is much rough-and-tumble action.

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English Meller Nicely Handled; Should Register Most Anywhere

Blanche Sweet in

"A Woman of Pleasure"

J. D. Hampton Special—Pathe

DIRECTOR ..... Wallace Worsley
AUTHOR ..... James Willard
SCENARIO BY.....George Elwood Jenks
CAMERAMAN .....William Foster
AS A WHOLE.....English melodrama presented frankly as such; has plenty of action that holds interest very nicely.
STORY.....Nothing new about theme, but well-known types are kept reasonably human, making action hold attention.
DIRECTION.....Particularly pleasing as to tempo, starting quietly and gradually building to fast tempo in final "attack by Zulus" sequence.
PHOTOGRAPHY.....Generally pleasing, although somewhat thin in some desert shots.
LIGHTINGS.....Generally good, especially in pleasing close-ups of Miss Sweet.
CAMERA WORK.....Quite satisfactory
STAR.....Appealing, pleasing personality
SUPPORT.....Lucas good, dignified English heavy; kid registered big; other types very satisfactory.
EXTERIORS.....Registered African and English atmospheres very satisfactorily; some pretty shots.
INTERIORS ..... Not exceptional, but satisfactory
DETAIL.....Entire action kept within reason, which helped because meller could easily have run wild.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 7,000 feet

ALTHOUGH we get nothing radically new or unusual in the plot of this, since it is the old English melodrama situation of the girl who married for position and afterwards found her real lover to be an employe of titled husband, with the action transferred to Africa where Zulus performed about as the Indians have in hundreds of Wild West movies, still, the direction has kept this human enough and gave a tempo to the action scenes sufficiently fast to stir you, with the result that I believe most any audience will consider this very satisfactory entertainment.

The first of the production starts slowly, with some beautiful exteriors and a natural development of Miss Sweet's characterization, which is that of a poor English girl who wishes for the luxuries of the fine lady.

Partly to please her father and partly to satisfy her own desire for fine clothes, Miss Sweet marries Wilfred Lucas, the titled English heavy, who wishes her as his wife so that she will be unable to tell about having seen him murder a man.

In these early reels we have some good comedy, registered by the freckled-face kid who has loomed up in several Mickey Neilan productions, particularly "The Unpardonable Sin" and "Daddy Long Legs," the youngster in this being an orphan who is pursued by an English policeman and rescued by the superintendent of the willun husband's African properties.

The scene shifts to Africa, where Lucas takes his wife when he is called to put down an uprising of Zulus, and the entire latter portion of the film is devoted to the attack upon this English party by a tribe of Zulus headed by an educated chief.

In this portion of the film an observation balloon is used, we have a number of captures, rescues and escapes, with action that keeps on the jump and holds the interest very satisfactorily right up to the end, where native chief kills the willun husband, thereby leaving Miss Sweet and her lover to live happily ever after.

Miss Sweet was a great favorite for many years in the Biograph days, and has come back with a bang in the recent production of "The Unpardonable Sin." She has been photographed to splendid advantage in this, and is indeed looking as good these days, if not a little better, than she ever did.

There is one item about this entire production which helps it very decidedly, and that is, despite the fact that the story is straight melodrama the producers have held it within bounds at all times so that the things which happen are all really possible. This gives to the final scenes a suspense value which is very important, because without that feeling of genuine interest in characters melodramatic action falls very flat.

In the cast were: Wheeler Oakland, Spottiswoode Aitken, Joseph Swickard, Frederic Starr and Wesley Barry.

Excellent Title, and Popular Star Should Get You Money on This

Box Office Analysis for the Exhibitor

Billed as a visualization of an English melodrama this should really do an excellent business, because you have a combination of a corking good title with a star to be featured who is decidedly popular most everywhere.

The title suggests something rather naughty, and I don't know that it would be necessary for you to take any particular pains to clear that matter up, although I would advise you not to make too strong a play in your advertising which might suggest naughtiness, because the film is really very clean-cut and has no angles which would invite criticism from the mothers' clubs and wild-eyed censor boards.

I would make considerable fuss about this being the first of a special series of Blanche Sweet productions, and play up her recent success in "The Unpardonable Sin," because that picture brought her back into the limelight in a big way.

The freckle-faced kid, remembered from "The Unpardonable Sin" and "Daddy Long Legs," should be mentioned, particularly, because he emphasizes the fact that there will be a few laughs in this, and the folks who enjoy straight melodrama generally are quite partial to having laughs sprinkled through their entertainment. It would be a good idea to just use this youngster's photo without worrying about his name, carrying lines under the photo, "Do you remember this freckled-face kid? If you saw him in 'The Unpardonable Sin' or 'Daddy Long Legs' you will certainly want to see him with Blanche Sweet in 'A Woman of Pleasure'."

I would make it very clear in all of my announcements that this is an English melodrama, because most all of the old-time English melodramas that have been put on the screen have been quite successful.

Has Considerable Plot and a Few Dramatic Situations; Ordinarily Good Program Stuff

Fritzi Brunette in

"The Woman Under Cover"

Universal

DIRECTOR ..... George Seigman
AUTHOR ..... Sada Cowan
SCENARIO BY ..... Harvey Thew
CAMERAMAN ..... Alfred Gosden
AS A WHOLE..... Had considerable plot, with numerous interesting phases—also a few fundamental weaknesses; can be classed as ordinarily good program picture.
STORY..... Adapted from the stage play, "Playing the Game"; murder mystery centering around the stage and a newspaper office.
DIRECTION..... Made stage and newspaper-office scenes convincing; exhibited a fair amount of skill in handling dramatic ends.
PHOTOGRAPHY ..... Varied from fair to good
LIGHTINGS ..... Passable
CAMERA WORK ..... Straight stuff
STAR..... Didn't show any great dramatic ability, but registered fairly well withal.
SUPPORT..... Fontaine La Rue had strongly emotional role; others in support were George McDaniels and Harry Springler.
EXTERIORS ..... Didn't figure much
INTERIORS ..... Held to atmosphere
DETAIL..... Correct where it counted most
CHARACTER OF STORY..... Emotional drama bordering on meller; nothing to offend.
LENGTH OF PRODUCTION..... 5,645 feet

THIS can be classed as an ordinarily good program offering. It has numerous ends that always are of interest to fans—especially those phases of it dealing with stage life behind the scenes and the romance connected with being on the "inside" of a big city newspaper. Starting out in that locale, the story was productive of some good situations, and was so presented as to hold the interest in a fair degree throughout.

The picture has lots of plot but in making a stage play into six reels it has been necessary to give quite a bit of footage to unessentials. Nevertheless story-action has been kept moving at a fast enough rate, and sequences containing considerable suspense are fairly numerous. But there is little that is really human about the picture insofar as getting real sympathy for any of its characters is concerned. There is little depth to it on that score, and also some of the more dramatic ends are bolstered up on foundations that would hardly stand up under critical and analytical scrutiny.

However, it is of interest as a mildly dramatic story and as a film-mirror in which are reflected the actions and reactions of and on characters who may have been real persons. The director and others concerned showed a knowledge of life behind the scenes, and the characters are fairly real in what they do under given circumstances.

The story opens behind the scenes of a theater. The star of the show is tired of his wife, who is only "one of the chorus." He beats her and gives her cause for hating him. Later the actor is murdered by his wife, the only one having knowledge of the crime being the no-account brother of Fritzi Brunette—who is seen as a reporter on a big morning newspaper.

Fritzi, who is loved by the editor of the newspaper, starts out to solve the murder mystery. In so doing she unwittingly discloses that the "other man" in the affair is her own brother. But the editor and Fritzi come to the clutch.

Of course, the foregoing is only a skeleton outline of the plot. In its working out there have been many things introduced that lend interest to the whole, and Director Seigman succeeded in maintaining convincing atmosphere both in the scenes behind the stage and in the newspaper office.

Miss Brunette does not disclose any great dramatic ability in her role in this although she does well enough to get by in fair order. Fontaine La Rue was cast as the actor's wife, and she was called on for some quite emotional work. She registered very well, with a few exceptions—moments in which she overplayed just a trifle. George McDaniels, cast as the editor, was fully up to the needs of his part, as also was Harry Springler, cast as the worthless brother of the woman reporter.

Suitable for the Smaller Program Houses; Too Weak for Big Time

Box Office Analysis for the Exhibitor

Here's one suitable for the smaller program houses, but which could not stand up very well in a house using the bigger pictures. This has in it much that is of interest to the ordinary fan, and in those houses where they have been getting very weak features this one ought to score in a fair degree. It is not big-league stuff by any means, however, but in its class it is O. K.

The title of this has box-office possibilities, and therefore you can feature the title most of all in your advertising. Tell your folks you have a photoplay showing life behind the scenes of a big city theater and the "inside" of a metropolitan newspaper. Also you can use a line stating that the picture was adapted from the stage play, "Playing the Game."

Or, if yours is that kind of a crowd, you can play up the more sensational ends of the story, ballyhooing that the picture shows the solving of a murder mystery by a girl reporter. The meller ends of this are thrilling enough in their own way to satisfy the kind of a crowd that has a taste for highly-seasoned stuff, and the plot twists and turns can be relied on to puzzle legitimately that body of fans who are satisfied easily.

In advertising you might use catchlines something like: "Get an intimate glimpse of stage life behind the scenes in 'The Woman Under Cover'." "The code of a newspaperwoman—or woman—is inexorable: The story must be printed at whatever personal cost. See that code worked out in 'The Woman Under Cover', a picture in which a girl reporter solves a murder mystery that occurred behind the footlights."

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SAMUEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX No. 81 Sunday, September 21, 1919 Price 25 cents

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Jos. L. Plunkett to have charge of European offices for Select.
Cable advice says Germany preparing to compete for world-wide hold on film market.
Syd Chaplin returns from France with 30,000 feet of film.
Prominent English exhibitors say 90 per cent. American films used in England.

Tuesday

Marshall Neilan secures "Penrod" series.
Sam Zierler leaves "Big U" to head Commonwealth Corp.
Hobart Henley to release through Pathe.
Moe Mark to build 20 theaters to be known as "Mark-Strand"
Five years before Famous can occupy Putnam building, recently purchased.
Annette Kellerman Educational Pictures organized in Los Angeles.

Wednesday

800 studio employes strike in Hollywood.
David Horsley to produce again.
Famous Players to build theater in Lewiston, Me.

Thursday

Isaac Wolper forming Robert W. Chambers Picture Corp. to produce works of author.
"Big 4" discussing distribution plans.
Edwin Carewe productions for release through Pathe.
Fox extends distributing system to western Canada.
King W. Vidor severs connection with Brentwood Film Co.
Reported S. A. Lynch about to invade northwest.

Friday

United Picture Producing listed on curb.
Allens buy Lone Star Chaplin series for Canadian distribution.
William Collier making series of comedies for Jos. M. Schenck.
Goldwyn trying to secure physical distribution for "Big Four."
R. Wm. Neill and George Irving to direct for English firm abroad.
Florida exhibitors combat theater buying operations of Lynch Enterpises.

Saturday

Educational reorganizes and forms $2,500,000 Company with Hudson Bay Co. as backer.
First National expected to distribute pictures of new $5,000,000 English Company.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

How It Can Be Done!

We are in receipt of the following from an exhibitor in New York State:

Dear Wid's:

Have just read the article on page two of the issue of the 14th—read it and re-read it several times.

It's good dope in a way and for one I would certainly be pleased to run my little house on this style.

But can it be done—you say it can—I doubt it very much. I have tried every way to get them to be on hand at the start of the feature—told them everything except that they could not get in after the feature started and think I would have told them if I could believe I could afford to do so.

This would be the right dope to do—let no one in after the feature started. But suppose we have only a couple of hundred in when it starts?—That would hurt to keep the rest of them out—you state the thing to do would be to sell them a ticket for the next show—that would be fine if it worked in majority of cases. But I think it would keep many patrons out.

For instance—we run about nine reels—a two reel comedy, a scenic or something similar, and a news. Supposing as is usually the case—these are run off at about 8.45. If we were then to shut them out until the start of the next show—what would be the result—if we were doing business there would be a line four deep over a block long—for our capacity about 850. Also if we had this line outside and were figuring there would be all vacant seats at the next show we would be doping wrong. For out of the 200 that were in the house at the start of the feature probably there would be 100 of them that would hold their seats for the next couple single reels.

How can one take care of this overlap? When they pay their admission they are entitled to see every film on the program.

Also under your scheme, what would you do with those on the outside on a rainy evening? Surely not send them home with vacant seats on the inside? Even if they did break into the feature, middle or any other old place?

It is quite serious now at times under our old system of letting them come as they like—when on a rainy evening the house is full and others trying to get in or line up for the next show—they do not enjoy standing out in the rain—or cold on a winter's night. That would hardly do.

But, there is a way to do it and I am now contemplating doing this adventure stunt in my next house.

It is this—a Duplex Theater—I have had it running through my mind for several years—since one night when playing to capacity and a crowd standing out in a cold rain. They got my sympathy.

Say, build a duplex theater with 1000 seats on main floor and then with no balconys—or if one prefers, balconys—have a duplicate of it right over it—or if ground is cheap right at the side of it, and start off with the singles, novelties, etc., on the No. 1 theater,—then at the finish of these—and when the feature starts—no one gets into No. 1 theater. Then open No. 2 theater and pass them in there and they will see the short films after a few minutes' intermission. Then after feature is off in No. 1 theater close the doors on No. 2 theater and shoot the feature there and so on for the days running.

To my way of thinking this scheme has several advantages including the seeing the feature from the start to the finish.

Also it would give a greater seating capacity than a one 2,000 seat house as the feature would be run oftener About 8 times to the ordinary five times.

As to cost of building—very little greater than a regular 2,000 seater. As to cost of maintenance—a little heavier. If one figures on running the show with organs instead of an orchestra—it would mean one man more and also about the same with operators. That is we have two as it is and this way it would only require an extra man full time. The same with the organists.

As for ushers—one set with probably one extra—as soon as one theater is closed send them to the other leaving just one attendant in charge.

Same advertising, same cashiers, about same heat as with balcony, etc., same film bill, same everything in fact except the musicians and operators.

Cleaning the same as a large house with balcony. For the balcony is the hardest place to clean on account of the step risers.

As for a house that desires orchestras—have the regular time set for the de luxe performances—same as on the big street. If they want them this way they will be on hand.

Only one real objection to this and that might be overcome—it is this—a manager usually likes to have his house split up so he can charge various prices for certain section, to suit the various pocketbooks. It might be overcome by splitting up the seats on the one floor. While not as convenient it could be worked.

As to your scheme of "no one in after feature starts"—I am going to use it on a couple of pictures very soon. "Broken Blossoms" and "Miracle Man," on these pictures everything is lost if they see it wrong. But before I do I am surely going to get a little dope from the old Almanac, as to the likelihood of the weather conditions.

Lavish Production Slow at First; Has Stirring Bolsheviki Melodrama in Final Reels

Geraldine Farrar in

"The World and Its Woman"

Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Thomas Buchanan
SCENARIO BY .....Edward T. Lowe, Jr.
CAMERAMAN ..... Percy Hilburn
AS A WHOLE....Lavish production that takes long time to get started, but finishes as big Russian Bolsheviki melodrama.
STORY.....Not particularly big as to basic idea, but provides parts for star and husband, giving them considerable opportunity.
DIRECTION.....Registered pleasingly; showed expenditure of much money and made final two or three reels rather stirring elementary melodrama.
PHOTOGRAPHY.....Generally very good; frequently decidedly artistic.
LIGHTINGS.....Generally pleasing, although not exceptional.
CAMERA WORK .....Consistently good
STAR.....Didn't really register big until final reels, when dramatic action became faster and more tense.
SUPPORT.....Tellegen very posy at first, but registered quite well in final reels; others very satisfactory.
EXTERIORS.....Registered foreign atmosphere satisfactorily.
INTERIORS.....Many big sets; generally well handled.
DETAIL.....Managed to register rather good Bolsheviki atmosphere.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....6,735 feet

THIS is a big picture if for no other reason than the lavish settings, the number of people used and the prominence of the star. It is unfortunate, however, that so much footage has been devoted to presenting the relative positions of Miss Farrar as the poor American girl who becomes a great singer, and Mr. Tellegen as the Prince Charming of her youth who grows up to be a proud aristocrat of Russia.

In these several reels of more or less preliminary footage Miss Farrar had little opportunity to register any emotional work because the situations were not big enough, and Mr. Tellegen made rather an unfavorable impression because of his persistent hand-to-hip pose.

From the delclaration of war when Tellegen said good-bye, with the swift following action of the Bolsheviki regime, the story gathered momentum and we had a number of very good melodramatic climaxes which not only held the attention but stirred in a number of instances.

The impression created by Mr. Tellegen in the last few reels will undoubtedly offset to a great extent the unfavorable impression created earlier.

The story, briefly, concerns a young American girl, daughter of an engineer who was befriended by the father of a young Russian prince. This little girl, when quite young, met the young prince and informed him that some day she was going to marry him.

The girl's father died and then the prince's father died, and it rested with the prince to continue to carry out his father's charity towards the daughter of his father's old friend. Then Miss Farrar was chosen by a committee for an opportunity to sing in grand opera, and her great success brought the prince to her feet, although by this time he had married Naomi Childers. We found that Naomi was false. Then came the war, with W. Lawson Butts, a peasant who loved Miss Farrar, prominent among the Bolsheviki element, and there were many wild mob scenes mixed in between the attempt of Butts to kidnap Miss Farrar, which was finally frustrated by Tellegen who happened to return from the front at the right moment to rescue his lady love from the clutches of the wild "Reds."

There were several fights in the Bolsheviki sequences, one of these being a free-for-all hair pulling between Miss Farrar and the girl who wanted the peasant who was trying to kidnap Miss Farrar. This rough-house between the ladies was varied by a fight between Tellegen and Butts, which ended in Lou throwing Butts out of a window, after which he and his grand opera star escaped by means of an auto which Lou had been able to steal conveniently.

The settings throughout the picture were costly and generally very pleasing. There was one big exterior street set in which we had a good many shots with many hundreds of people working, and the picture will undoubtedly register because of its size and the rather effective action of the last two or three reels.

Others in the cast were: May Giraci, Francis Marion, Arthur Carew, Rose Dione, Lydia Yeamans Titus, E. J. Connelly, Alec B. Francis and Hazel Brennon.

Big Star with Big Background Should Get Money as Special

Box Office Analysis for the Exhibitor

You can safely figure on this as a special, but I wouldn't be too extravagant in my claims, because I am afraid that the first hour of the picture will be a bit too slow with the consequent result that the very good final reels will not make as much of an impression as they should.

There are plenty of big scenes, many big sets, and flashes in which it looks like a thousand or more extras are used. It has been frequently demonstrated in the past that a picture with a star of Miss Farrar's prominence, carrying a background that is really big, can be put over without any difficulty as a special simply because it is big.

The story occurs during the Bolsheviki regime, but no theme or lesson is registered, except that you can bill this extensively as a powerful melodrama which portrays some of the horrors of Bolshevism.

I don't care particularly for the title as a box office draw, but would say that you should not only play up the star but make it very clear that this is a story of Russia and the blight of the reign of terror under Bolshevism.

The fact that Mr. Tellegen is Miss Farrar's husband is very naturally of interest and worthy of considerable attention in your advertising, because fans are naturally interested in seeing Miss Farrar and Mr. Tellegen working together.

Coming!

With 48 Costumes To Bewilder Feminine Eyes!

CORINNE GRIFFITH

in

"THE CLIMBERS"

CLYDE FITCH'S Famous Play

A bigger and better version of a Broadway play that had a generation of success. It puts the light on the petty and hypocritical element of the upper crust of society.

It is the story of a charming and beautiful daughter of the newly rich. Unseeing his selfish motives, she marries the wrong man. His caddish caliber is revealed when a financial crash comes.

Repudiated she realizes she has made a mistake. A true blue blood who honestly admires her proves a real friend. Then comes a smashing climax as the lives are straightened out.

Directed by TOM TERRISS

VITAGRAPH

ALBERT E. SMITH, *President*

Western Quite a Bit Different Than Usual Run of This Sort of Stuff

Monroe Salisbury in

"The Sundown Trail"

Universal

DIRECTOR ..... Rollin Sturgeon
AUTHOR ..... J. G. Hawks
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Ed. Kull
AS A WHOLE ..... A Western quite a bit different than the usual wild and wooly mellers; had numerous interesting moments, but was too long.
STORY ..... Productive of some very fair situations and quite some quiet humor; plot hardly up to six reels as far as action is concerned.
DIRECTION ..... Good in several ways, but kept tempo entirely too slow in efforts to fill footage.
PHOTOGRAPHY ..... Especially good on exteriors; interiors also O. K.
LIGHTINGS ..... Pleasing on exteriors; conventional on interiors.
CAMERA WORK ..... Variety of angles on exteriors helped.
STAR ..... Rather deliberate in his characterization, but registered well enough.
SUPPORT ..... Capable; Alice Elliott satisfactory as the girl, also Clyde Filmore as the heavy.
EXTERIORS ..... Some fine California mountain-stream scenes and similar shots.
INTERIORS ..... Usual cabin and saloon stuff.
DETAIL ..... Satisfactorily maintained atmosphere of the period during the gold-rush days out West.
CHARACTER OF STORY ..... Nothing off-color; melo ends won't offend.
LENGTH OF PRODUCTION ..... 5,168 feet

THIS is pretty good stuff, of its kind, despite a certain slowness of tempo and a slight lack of physical and plot-action at times. It is a Western subject just a little different from the general run of wild and wooly mellers, and can be relied upon to satisfy in a fair degree folks who have a hankering for stories of the sort.

Of course, it can be said of much of the dove-tailing plot-workings that they do not shine brightly with newness, but in this it has been done in a manner such as to get it by in good order. Also things happen rather conveniently at times, but many undoubtedly will overlook many of these smaller matters in view of the worth of the whole.

In the earlier scenes there is quite an amount of the sort of humor that the fans like, and there are numerous rather quaint and interesting characters and situations introduced. One of the matters touched—and which really furnishes the foundation of the plot—that probably will get appreciation is the idea of a bunch of hardy old Westerners back in the gold-rush days of California sending one of their number East for a couple of wagonloads of marriageable women. In presenting this end Director Sturgeon and the scenario writer got over a few touches that helped considerably.

While the plot holds interest, it is not quite up to six reels. The result is that in making the story into six reels tempo was slowed up considerably, and more footage had to be given to incidental matters than would have been necessary had the picture been given only the footage it would stand. This slowness of plot action is chiefly discernable in the early reels.

Monroe Salisbury's characterization was rather deliberate but he stayed in character pretty well all the time, and had the kind of a big-man part that his followers will like.

One of the fine points of the picture is the beauty of some of the exteriors. The locale of the story chiefly is the California of some few years back, and on the screen are seen many attractive outdoor shots, all well photographed under effective natural lighting.

While this isn't one of those "gun shootin', hell-roarin'" things of the usual stamp, it has several fights with fists and a little gun-play and other melo ends. But these things are not done so as to make them wearying instead of interesting.

The story concerns chiefly a young widow who came to California with, but not of, the party of women willing to become wives of the miners. Salisbury met the girl and got her out of several tight corners. Also he downed Clyde Fillmore once or twice. Through fairly logical plot development Alice Elliott was mistaken by some of the miners, under the leadership of a fanatical "minister," for one of the "scarlet" women who had been driven from a neighboring camp. To save her, Salisbury married her and also took under his wing the little kidnapped boy, who proved to be Alice's son. Because of an accident Alice previously had lost her memory. After her marriage to Salisbury, Alice went away with Carl Stockdale, who said he was her husband. But Salisbury later found that Stockdale was lying to get the girl's property, and after a fast ride straightened matters to the clutch.

Shoud Have No Trouble in Satisfying Program Crowds With This

Box Office Analysis for the Exhibitor

I would class this as a quite good program offering, but not in the special class. It can be relied on to go over in program houses, and to those folks who like stories of the West when they are just a bit different than the usual run this will appeal especially. It has enough love interest and enough clash between the hero and forces opposing to make it quite general in its appeal, in that sense.

There might be some slight vagueness as to the picture brought about in the minds of some by the title. So I'd suggest giving your folks an idea of the story in any advertising. It might be well to offer this one to your cash customers on the score of its difference from the many Westerns that have gone before. While we still have our old friend, the bar room, and scarlet women, and the like in this, it is unusual enough in its way to get by even with most of the hardened fans.

It might be a good idea to play on the idea of the miners of a town devoid of white women sending East for a wagonload or two of marriageable girls. That end should prove novel enough to get their curiosity aroused at least. Naturally, it's up to you to tell your folks that this is a story of the West of some years ago—the days a prairie schooner was the only overland limited.

And of course, if the star is a particular favorite with your crowd, it's your play to tell them that in his latest characterization he is seen as "Quiet" Carter, a man of the West who says little but does much. At all events you can promise a fairly good Western story.

Common Sense—

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Edward J. Bowes, Managing Director of THE CAPITOL, the world's largest and most distinctive picture theatre, exercised this rare quality when he contracted for METRO Pictures for his beautiful screen temple.

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Metro
Pictures Corporation
MAXWELL KARGER, Director General.

Characterization and Elemental Appeal are Best Things in Northwoods Meller

Mitchel Lewis in

"The Faith of the Strong"

Select

DIRECTOR ..... Robert North Bradbury
AUTHOR ..... Ethel Hill
SCENARIO BY ..... Ethel Hill
CAMERAMAN ..... Not credited
AS A WHOLE.....Follows same general lines of star's previous offerings; a meller with a fair amount of "audience appeal."
STORY....Builds up contrasting characters through fairly smooth and often convenient plot.
DIRECTION.....Up to the needs of fittingly getting over story's worth.
PHOTOGRAPHY.....Fine; especially on exteriors
LIGHTINGS ..... Suitable
CAMERA WORK .....Satisfactory
STAR.....Sincerely makes a bid for sympathy in big-man role.
SUPPORT.....Gloria Payton adequate as the girl, also Frank Whitson as the villain.
EXTERIORS.....Many effective shots in the pine-mountain-lake country; all well photographed
INTERIORS.....Conventional cabin interiors
DETAIL.....Fairly good where it counted most, except for a few small breaks in continuity.
CHARACTER OF STORY.....Elemental meller having no offensive matter.
LENGTH OF PRODUCTION.....About 5,000 feet

THIS follows the same general lines of Mitchel Lewis' previous starring vehicles. In this he has the sort of a sympathetic role that again shows him as a big-hearted, big-bodied woodsman who is willing to go to almost any lengths in his efforts to uphold what he believes to be right and good; also again does he struggle against himself in his love for a woman who apparently does not love him. But in this case the ending is made happy for all concerned when the self-sacrificing man is rewarded with a return of love by the woman who appreciates his altruistic nobility.

The story used for the star's characterization is elemental in the extreme, and evidently was written solely as a vehicle for his particular line of work. Author and director missed no chances to contrast the good man with the bad: the willun was a willunous willun, indeed, and the hero was just as good and noble at heart as the willun was evil.

One of the really fine points of this are the exteriors. Many of these are very beautiful shots, and all of them were photographed in a truly scenic pine-mountain-lake region. On its pictorial side the film carries the atmosphere of the great outdoors. The locale of the "great North country" is fittingly maintained all the way through.

As in most of this star's other pictures this one, too, had as the situation led up to by much footage a fight between the good man and the willun. But his fight in this is not nearly so thrilling as some that Lewis has done, and does not quite satisfy after it has been hinted at so often in matters and situations that preceded it.

But the story contains enough plot movement to carry it along at a fairly even rate most of the time, and there is considerable "audience appeal" to be found in it. I would say that most of the film fans who see this will be satisfied with it without being enthusiastic. Of course, they will often be able to guess just about what is to happen, but the scenic investiture, and a few other ends will buffalo them into liking it enough not to kick, at least.

In this the star is presented as a woodsman who early registers his characteristics by figuratively taking under his wing a homeless girl waif. There is a clash in the Northwoods community among those who attend the new church and those who do not. In saving the girl waif from the willun Lewis is stabbed and a little while later is badly burned in rescuing the pastor's Bible from the church, which had been set afire by the willun.

Believing he is about to die, Lewis marries the the girl the willun wronged so that her child would have a name. But he gets well, and tells the parson he will believe in God if God only will send back the willun. Finally the willun does come back—after the baby is born—and Lewis fights him. As Lewis is about to kill the willun the girl interferes, and Lewis proves himself a really big man. But willun is killed by the pet wolf hound of the girl waif, and the mother of the baby tells Lewis she loves him.

While the story unfolds smoothly for much of its length, the continuity at times is just a bit jumpy and a trifle confusing. This could be remedied by just a little more time spent in editing, but is not bad enough to spoil the picture's good points.

Good Enough in Its Class; But Can't Keep Company With the Big Fellows

Box Office Analysis for the Exhibitor

While this one can't travel in the same company with the really big fellers, it's a good enough film in its own way. It's not big or unusual or great or anything like that, but it is my opinion that it would be a pretty fair proposition to plug up a hole that you might have in your booking dates. But don't get the idea from that that this is worth any extra money—it's what might be termed a moderately good regular release.

There are quite a number of folks who enjoy scenic investiture in their features, and this one will at least give them that. I would tell them of the pretty shots that were filmed in making this, in any any advertising.

Of course, much of the success of this picture with your individual crowd will depend on just how great a following the star has in your locality, and unless he is a coin-getting bet for you of himself I'd advise advertising this merely as a filmed story of the North woods in which a noble character is introduced. You might do this by using lines along the idea that "Often a flannel shirt hides the biggest heart. The proof of that is to be found in 'The Faith of the Strong,' a picture showing elemental emotions in the Big North Country," or words to that effect.

All in all, this can't be classed as a special by any means, but it is ordinarily good stuff for the majority of smaller theaters. It is not quite big enough to get by in a downtown house, nor is it one deserving of any special exploitation.

THE TIVOLI, SAN FRANCISCO

Entire Parkway Chain, Baltimore

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In every theatre where "The Westerners" has played this production has done a conclusively larger business than the exhibitor expected when he booked it at high prices in keeping with its values. Exhibitors now know Stewart Edward White's big hold on the public.

Benjamin B. Hampton's
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The photoplay of the novel by
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Magnificently directed by EDWARD SLOMAN

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MARK'S STRAND, WORCESTER

William Fox's Brooklyn Circuit

MAJESTIC, GRAND RAPIDS

High Production Values Don't Overbalance Story-Interest

Dorothy Dalton in

"THE MARKET OF SOULS"

Paramount-Artcraft

DIRECTOR .....Joseph De Grasse
SUPERVISED BY .....Thomas H. Ince
AUTHOR ..... John Lynch
SCENARIO BY .....C. Gardiner Sullivan
CAMERAMAN ..... John S. Stumar
AS A WHOLE.....A good picture; well-produced, well-directed and capably acted; has a rather unusual and interesting denouement.
STORY.....Nothing exceptionally original, but so done as to make it hold interest all the way through.
DIRECTION.....Made the characters and situations seem quite real, and got excellent results in New Year's Eve party scenes.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Held to an effective artistic standard.
CAMERA WORK.....Very good, especially some double-exposure dissolves.
STAR.....Sincere, sympathetic, and altogether successful in making the lead-character ring true
SUPPORT.....A well-blended and capable cast, including H. E. Herbert, Philo McCullough, Dorcas Matthews and Donald McDonald.
EXTERIORS ..... Very few
INTERIORS.....Lavish and effective, especially cabaret sets.
DETAIL.....Thoroughly in keeping with high production and directorial standards, but a bad break in having girl come from Albany to Pennsylvania Station
CHARACTER OF STORY.....Strong love interest with no unwholesome ends.
LENGTH OF PRODUCTION.....5,852 feet

HERE is a picture of the sort that pleases most fans in a satisfying degree. It is a good picture, all in all. It has a story that is fairly good despite its use of more or less familiar ideas, it was pretentiously produced, well-directed and, what helps in no little measure, it was well edited and titled. The only thing radically wrong with it is that the main title is absolutely misleading and has no relation whatever to what is presented on the screen.

Despite many of the familiar elements in it, the story holds up primarily because it has been unfolded by craftsmen who know their business, with the result that interest is maintained throughout and that dramatic qualities often are present in fittingly suspenseful and compelling degree. And the denouement in this is quite unusual and rather original, with all of the sequences leading up to the final close-up having their full share of interest.

Director De Grasse and others concerned are to be complimented on the effectiveness of the cabaret scenes filmed in the picture, which alone lift the offering above the average regular release. But despite the appeal to the eye of the scenes, all of which are effectively lighted and photographed, the spectacular was never allowed to overbalance story-interest nor was incident allowed to detract from the characters of most intimate concern. In those scenes of revelry staged during a New Year's Eve celebration in a palace of pleasure the director caught the letter and the spirit of the occasion, and gave us lots of effective touches.

Dorothy Dalton was sincere, sympathetic and altogether successful in making ring true the character of the girl who was falsely maligned.

The star is presented as a trained nurse who comes to visit her married cousin in New York. Her introduction to Broadway is at a revel at a cabaret as a member of a party that includes her cousin, his wife and Philo McCullough. Dorothy insists on going home when everybody becomes more or less tipsy, but has aroused the interest of H. E. Herbert, a man who has lost faith in women. Through logical happenings, McCullough falsely accuses Dorothy of wrongdoing. In a fight that ensues Herbert is blinded by a blow from his brother.

Dorothy is engaged as Herbert's nurse by his doctor, and nurses Herbert's sight back. As soon as Herbert is able to see again he reviles Dorothy for permitting him to believe her someone else than the woman who was intimate with his brother. Just as Dorothy is about to leave the house news reaches there that McCullough has been killed fighting overseas. At the same time Herbert apparently is speaking to McCullough in the former's home. The brother tells Herbert that what he had said about Dorothy was a lie. Then it developed that Herbert had apparently been communing with his brother's spirit. However, matters are cleared up for the happy ending.

This Should Satisfy Almost Any Audience; Deserving of Effort

Box Office Analysis for the Exhibitor

You need have no qualms at all about the ability of this one to satisfy your folks. Besides having a story with a strong love interest and enough dramatic clash to make it hold up very well, its production values lift it quite a ways out of the class of the average run of stuff. In short, it's a pretty darned good picture without being a big special.

The one thing wrong with this is the main title, which I believe to be an unhappy choice for this particular subject. To my mind the title is one that suggests something far different than what is presented —and something not so very attractive from the box-office view as the picture is itself.

This could be done by making capital of the element of contrast presented in the picture—that is, the fact that from the wildest revelry in a most gilded resort the story switches to serious drama. You can also stress the fact that it is a picture with a strong love interest.

The two highest spots in the picture probably are the New Year's Eve celebration scenes in the eariler part of the picture and the quite unusual denouement leading up to the finish. These two points should be played up most, not forgetting, of course, to give due attention to names and to production values.

Particularly partial followers of the star will like her very much in her latest role; also she will please those who come merely to see the picture without regard for who is the star. Therefore, you can bill her name as much as you like in exploiting this, and can safely say that she is capably supported.

I'VE HAD FOUR WIRES THIS WEEK

Because I took a little Ad in Wid's and reminded folks that I made "WHEN BEAR CAT WENT DRY" and am now ready to get busy directing again.

I realize now that good directors are in demand and so I'm going to print a few things WID has said about my work so that you can all have the dope.

NOW I'LL PROBABLY HEAR FROM

YOU

with an offer better than any of the others!

WID has SAID of various features:

1. "Certainly showed ability to register pleasing little touches with slender story material and injected many funny incidents."

2. "Little touches made this".

3. "This registered with me as one of the most enjoyable offerings I have seen recently."

4. "We've had an epidemic of crook plays lately from various producers and some of them have been good, but it seems to me that this has a little the edge on most of them, because in addition to having the mystery-suspense stuff nicely developed, Director "Masse" Hopper has dressed up many familiar situations effectively by planting little individual incidents and some delightful romantic touches and has given us a real heart interest wallop."

5. "We had many very clever touches all through the offering."

6. "Director Hopper gave us many excellent bits of suspense and surprise twists and the scenes between Bert and little Joey were about as pleasingly done as anything I have seen."

7. "Kept this snappy and made plot development logical. Injected many excellent touches, provided a classy atmosphere and several good bits of suspense."

8. "Many excellent touches."

9. "DIRECTOR'S METHODS MADE THIS."

10. "Characterizations and detail made this distinctive."

11. "Detail - Perfect."

12. "Handled situations nicely and made it a somewhat different mining camp story."

13. "Gave lots of good little touches."

14. "Little touches and characterization help weak story."

E. MASON HOPPER

Wire me Care Motion Picture Directors Association - Los Angeles

I think I'll go to work this week, so—Do it now!

Inconsistent Denouement and Unconvincing Dual Role Spoil Dramatic Effect

Theda Bara in

"La Belle Russe"

Fox

DIRECTOR .....Charles Brabin
AUTHOR .....David Belasco
SCENARIO BY .....Charles Brabin
CAMERAMAN ..... George Lane
AS A WHOLE.....Held up dramatically for a certain length of time, but missed fire very badly toward end because of abrupt and inconsistent denouement; was artistically staged.
STORY.....Had some good, though familiar situations; falsity of some ends, as screened, hurt the whole quite a bit; certainly nothing new or unusual.
DIRECTION.....Strong on artistic atmosphere and detail; held players in check fairly well; staged some fair battle scenes.
PHOTOGRAPHY.....Averaged very good; some excellent double-exposure work.
LIGHTINGS.....All of them up to high artistic standard.
CAMERA WORK .....Satisfactory
STAR.....Although the denouement showed she had played a dual role, nothing much else showed it
SUPPORT.....Warburton Gamble and others gave creditable enough performance; cast included Marian Stewart, Alice Wilson, Robert Lee Keeling, William B. Davidson and Robert Vivian.
EXTERIORS.....Seldom used except in war scenes
INTERIORS.....High class all the way through
DETAIL.....Proper and artistic as regards atmosphere, but dual role didn't get over.
CHARACTER OF STORY.....Time-worn tale of the English nobleman who marries against family's wishes.
LENGTH OF PRODUCTION.....About 5,400 feet

SHORN of its artistic staging and other production values, this is not so much. It holds up dramatically for some of its length, weakens when it slips into straightaway narrative for a while, and then misses fire very badly by leaping abruptly into a denouement inconsistent with what has gone before. The crudeness of the denouement spoils in a considerable degree much of the better stuff that had been registered before.

As the climax sequences were presented, they gave the impression that just when everybody had gotten into too deep a dramatic hole and had to find a plug in a hurry, they dragged into matters from nowhere at all a twin sister to account for some things that needed explaining. For more than five reels not the slightest hint was given that Theda Bara wasn't playing a single role. Her work never showed contrasting enough characteristics to make convincing the dual role title they pulled in the climax. And even under cold analysis the impression still remains that the dancer who had had an affair with husband's friend and the woman husband married were one and the same.

The story in itself is old stuff with old situations. Since the time David Belasco wrote the play almost every situation in it has been used time and time again on the screen, and with this one film fans are going to be able to outguess and anticipate almost everything that occurs excepting the ending, which is too unreal, as presented, to be even thought of by anyone trying to follow a logically constructed plot.

The story starts out with the situation of an English nobleman, the son of a proud old family, marrying a dancer. His family refuses to recognize his wife, and the two take up life together.

When war comes the husband goes to the colors despite the fact that Theda tells him there is to be a baby. Later we see husband in the trenches, where a captain friend of his tells him of an affair that left a scar. The woman in the captain's case, to all appearances, was none other than the woman the nobleman later married. In a charge over the top we apparently leave the husband dead.

Then the picture slips into narrative and shows Theda with her son. Apparently, with good reason she goes to the mother of her husband, who accepts her and the apparent heir to the title But husband "comes back" from the dead. This brought the situation where Theda faced her husband and his friend, the captain. She insisted that she was the nobleman's wife, until, according to the title, there came walking through the door Theda's twin sister. Then it was explained that the woman in the captain's case was Theda's twin sister, a tigerish sort of person. Matters therefore were satisfactorily and happily explained.

Will Just About Get By; Is By No Means a Special

Box Office Analysis for the Exhibitor

Don't let anybody tell you that this is a great, big special. I doubt very much that it will make a big hit anywhere, but it will probably just about get by.

Everybody concerned tried hard to make something of this, but nevertheless it is quite weak as far as its entertainment value is concerned. The obviousness of the story is always evident, despite the manner in which most of the dramatic moments were presented. There are some good moments in the offering, but they are not plentiful enough to make up for the weakness of some other ends.

If you do run this you can safely play up the production values. Director Brabin has injected into the film much that is artistic and pleasing to the eye. Also he has secured a dignified atmosphere, especially in the scenes in the old English castle.

But soft-pedal the dual role. I would advise not mentioning at all the fact that the star is to be seen in a dual role, because giving your folks knowledge of that will probably make them look for something that isn't there. Miss Bara's work in that regard is by no means wonderful.

The safest advertising bet, I believe, is a play on the fact that the offering is a filming of a stage success written by David Belasco. Featuring his name and the title in the billing might get you some admissions.

Have you seen

"THE BELOVED CHEATER"

?

The First Print
Is
in
Town

And---Mr. Distributor

YOU

Should See It

THE LEW CODY SPECIALS
are going to
COIN MONEY

Wire
L. J. GASNIER
GLENDALE, CALIF.

Rather Mechanical Movie; Too Slow at First and Too Abrupt at the End

Enid Bennett in

"THE VIRTUOUS THIEF"

Ince-Paramount

DIRECTOR .....Fred Niblo
AUTHOR .....C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE.....Rather mechanical weak-brother puts-sister-in-clutches-of-wicked-willun meller that failed to register.
STORY.....Regulation plot mechanics that missed fire in climax and slumped off to nothing.
DIRECTION.....Handicapped by mechanical construction; failed to make characters more than chess-board figures.
PHOTOGRAPHY.....Occasionally very good, but frequently badly off-focus.
LIGHTINGS....Varied from very good to very poor
CAMERA WORK..... Varied decidedly
STAR.....Quite an appealing personality, but not always presented to best advantage.
SUPPORT.....Regulation types who failed to get out of mechanical atmosphere.
EXTERIORS ..... Acceptable
INTERIORS.....Satisfactory; one or two not so good.
DETAIL ..... Satisfactory
CHARACTER OF STORY....Nothing to really offend
LENGTH OF PRODUCTION.....About 5,000 feet

AFTER dragging through quite a lot of footage in order to place the shero in the willun's clutches trying to work out money that wicked brother had stolen, we finally got to the well-known situation of willun being nasty because he held a signed confession by brother. After shero tried to steal the "poipers" and was caught in willun's office not only by him but by willun's wife, we had a mysterious murder with the possibility of suspecting most anybody.

It had taken entirely too long to get around to this part of the production, and evidently realizing this they began to cut it short, with the result that the authorities were entirely too lenient and obliging in releasing shero and brother, and we saw shero doing a clutch with hero and the murder problem forgotten, except that in one flash they suggested that it was probably the other woman who had "done de deed."

They started this off with Enid doing a little ingenue flirtation with Niles Welch, who lived just across the way, and once or twice through the picture we had short scenes between Mr. Welch and Miss Bennett in order to justify the finale where they did a clutch, but really Mr. Welch had little to do except stick around for the finish.

The plot action was quite mechanical and was so slow in building to the murder that I am quite sure that no one will remain interested to a degree that will make them feel that this is worth while.

The only real touch of characterization in the story was the bit of the old Southerner who objected to the hero whistling "Yankee Doodle," and finally consented to his marrying his daughter when he whistled "Dixie." But this came at the first and last, with the major portion of the plot devoted to footage portraying ordinary mechanical meller, so that the general impression was not really a favorable one.

There were a few close-ups of Miss Bennett which were rather pleasing, but sometimes she was photographed at bad angles, and many of the long shots were badly off-focus. In these days of better pictures this is inexcusable.

According to the plot, all of the trouble resulted from the boy having stolen $150.00 to gamble on the stock market, and, apparently he and his sister were very poor. No explanation was given as to how Miss Bennett acquired the expensive cloak and classy hat which she wore in some of the sequences, and I have a hunch that most women will "get" this quick, because they do check up on clothes.

Others in the cast were: Lloyd Hughes, Willis Marks, William Conklin, Dorcas Matthews and Lucille Young.

Nothing to Worry Over; Just About Ordinary Program Caliber

Box Office Analysis for the Exhibitor

I cannot see any particular reason why you should want to play this unless it is necessary that you should do so. It is not bad from the viewpoint of program productions, because the people go through the motions of dramatic moments with a reasonable degree of credit, but, certainly, none of your fans are going to enthuse over this, and it is my advice now that you should make every effort to play only such productions as will register the proper human note, avoiding wherever possible the mechanical movie which fails to get under your shirt.

"The Virtuous Thief" title may pull you a little business, and it is quite probable that you will have a better chance to do some business by billing it without mentioning the star, because despite the fact that Miss Bennett is a very pleasing little personality she has never had any big successes, and, consequently, has never hit on high a sufficient number of times to gather a large following. Miss Bennett's pictures have been good and bad alternately, but never tremendous, so your fans who have become educated to a certain extent regarding trade conditions, will know that this is just a program picture.

It is rather unfortunate that they take so long in getting to the murder mystery and then drop it so abruptly, because with the title of "The Virtuous Thief" and the murder mystery to really carry suspense there might have been a good chance of doing something with this.

If it is necessary for you to play this I believe it would be better in the long run to let it ride quietly and figure that it will probably get by without causing any riot one way or the other.

Draggy and Unreal, with Preachy Titles and Sad Lack of Action

William Desmond in

"Dangerous Waters"

Jesse D. Hampton—Robertson-Cole

DIRECTOR ..... J. J. Frantz
AUTHOR ..... George Elwood Jenks
SCENARIO BY ..... George Elwood Jenks
CAMERAMAN ..... Not credited
AS A WHOLE ..... Unreal and quite preachy picture with little action and lots of symbolically moral-pointing titles.
STORY ..... Compares Greek Mythology with present-day life through the medium of society characters.
DIRECTION ..... Permitted too much "talking" and "thinking" instead of "doing"; melo ends treated quite broadly.
PHOTOGRAPHY ..... Averaged very fair
LIGHTINGS ..... Conventional
CAMERA WORK ..... Straight stuff
STAR ..... Had little chance in his role to demonstrate his known ability.
SUPPORT ..... Marguerite De La Motte pretty and pleasing; others fairly capable, including Walter Perry and Arthur Carewe.
EXTERIORS ..... Few; satisfactory
INTERIORS ..... Average studio sets
DETAIL ..... Some ends would hardly stand up under logical analysis.
CHARACTER OF STORY ..... Idle rich at play; moral: "don't play with fire."
LENGTH OF PRODUCTION ..... About 5,000 feet

HERE'S a "movie" of the sort that can be relied on to get the wrong kind of snickers from many of the more intelligent fans who see it—and it will go absolutely over the heads of the less intelligent. The story certainly is an unhappy choice for William Desmond, for in it he has little to do for about four thousand feet but sit around—as do most of the others, except in the last reel, when a wild melo "dream" situation comes to cure the girl of her desire to taste "life."

The picture is unreal and never impresses; it is actionless and filled with preachy titles and constant visual references to the Gods of mythology and the bearing the Gods' troubles had on the lives of the modern characters in the story.

Most everybody in the picture had a "talking" or "thinking" part, and much of the footage of the piece was merely a series of close-ups of the various characters generally seated somewhere. These scenes were broken up constantly with long and "deep" titles that gave the oily-tongued willun a chance to tell the girl that "they did so-and-so, why not you?" Largely, this is screened psychology—screened in a draggy and often dreary manner. If all the pictured scenes were cut out of this the titles alone would tell the whole story—or rather, what there is of a story.

The film attempts to satirize the pleasures indulged in by high society, but evidently the author and director forgot that they were supposed to be dealing with real people in their attempts to moralize and screen a "Bacchanalian orgy" and to modernize a lot of mythology. This Olympian banquet stuff was dragged out for three times the footage it should have been given, and was not big enough in a spectacular way to make an impression, nor was it deep or real enough in its moral significance to register.

The story opens showing Desmond in his fashionable home, having come East from the "great, open places" because of the one girl—Marguerite de La Motte. But Marguerite was listening to the luring tongue of Arthur Carewe, who was endeavoring to persuade her that society's only commandment was that one be not found out. Then Carewe gave an Olympian party at the Ritz-Carlton, with the ultra-fashionable guests personifying mythical Gods and Goddesses such as Bacchus, Vulcan, Jupiter, Venus and the like. During the course of the entertainment tableaus were staged, all of which made their impression on the girl.

After the party broke up Desmond and his pal went home, and Marguerite said good night to Carewe. Then they began the melo stuff. Carewe climbed into Marguerite's boudoir, and was followed there by Desmond. Desmond was shot by Carewe and, after taking the blame for the shooting on his own shoulders, in order to protect Marguerite, died. When the doctor started to shake Marguerite she awoke to find it all a dream. Then in reality she saw Desmond and Carewe having a fight on the lawn. Through the timely appearance of the comedy-relief character, Desmond was saved from a real shooting, and Marguerite, realizing her narrow escape, came to the cluch with Desmond.

Others in the cast were Beatrice La Plante, Walter Perry, Ida Lewis and William P. De Vaull.

Limited Appeal and Other Features Make This Very Ordinary Program Picture

Box Office Analysis for the Exhibitor.

This is very limited in its appeal, and there is nothing about it to lift it out of the class of very ordinary program stuff. But even in the cheaper houses I don't think this will make much of a hit because of its play on mythology and the unreality of all of it. And certainly Desmond's followers are not going to be overpleased to see him in a part that gives him as little chance for action as this one.

So if this comes to you on a contract basis and you don't feel you can afford not to run it it's the best bet to slip it by without any too much noise. Certainly it's not a picture deserving of any extra exploitation, and it's doubtful even if it won't be productive of many kicks even if you soft-pedal it through.

If you insist on talking about it, however, you might make something of the fact that it teaches a moral, and that it shows the "high jinks" indulged in by New York's ultra-fashionable fast set. But even this end of the production won't stand up for much boosting, and your best plan under the circumstances is merely to advertise the star and the title.

Hardened fans who are used to better pictures will certainly not be pleased with this, and even in those houses where rather wild mellers usually make a hit this one won't stand up because of its lack of physical action and because much of it will be too "deep" for general appreciation.

Mollie King
in
"Women Men Forget"

Directed by John M. Stahl.

American Cinema Corp.

Walter Niebuhr, Pres. 220 W. 42nd St., New York.

Convenient and Mechanical Movie Meller Doesn't Amount to Much

Dorothy Green and Arthur Ashley in

"Forest Rivals"

World

DIRECTOR ..... Harry O. Hoyt
AUTHOR ..... Charles Sarver
SCENARIO BY ..... Not credited
CAMERAMAN ..... Eddie Hora
AS A WHOLE.... Convenient and mechanical meller with many familiar ends; very ordinary program stuff.
STORY..... Nothing much—merely "ground-out" plot of a very ordinary sort.
DIRECTION..... Got some fairly artistic shots in Canadian woods, but otherwise was most casual.
PHOTOGRAPHY..... Varied from good to less than fair.
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Straight stuff
STARS..... Never called on to exhibit any great ability.
SUPPORT.... John Davidson overacted a bit; others just about got by.
EXTERIORS..... Many attractive forest and stream scenes.
INTERIORS..... Few; ordinary general store and tent interiors.
DETAIL..... Not always quite up to snuff; many incidental matters never would hold water.
CHARACTER OF STORY..... Whiskey traders plot and fight for girl, but young engineer gets her.
LENGTH OF PRODUCTION..... 4,650 feet

THIS is a mechanical and convenient meller with slow action, a rather weak and shallow love interest, little suspense, and some fairly good outdoor shots in the forest-and-stream region of Northeastern Canada. The story evidently was ground out of the old scenario mill with little bother on the part of anybody, and belongs to that period when pictures still were in their swaddling clothes.

And the direction didn't help matters at all. Never once did the picture get out of the rut of mediocrity, being neither excellently acted, excellently directed, or excellently produced. There wasn't a really good situation all the way through, and some of the meller ends were done just about as casually as possible. The comedy relief, too, was of the sort that never would get a tumble from any but immature minds. All the way through, the picture's subject matter is punchless, unconvincing, and of very little interest.

The story is one of those "primitive-emotions-in-the-wilderness" things with two willuneus whiskey runners trying to get the same girl. And every time things began to slip they brought on the willun again to start things going. This resulted in an "in-and-out" condition of affairs that didn't make for evenness or smoothness.

Dorothy Green was cast as the little French-Canadian girl. She is pursued by two men, each of whom tries to use force to get her. But she foils them by going to the cave in the Haunted Rock, from which superstition keeps men away. One willun betrays the other willun to the revenue officers, and along about here Arthur Ashley is introduced as a young American engineer. He finds Dorothy at the Haunted Rock, and immediately falls in love with her.

The willun who had been sent to jail escapes and comes back and sets out to kill Ashley. But the latter is saved from death by Dorothy's timely appearance. Soon the other willun robs Dorothy's uncle's store and plots to get Dorothy. As Ashley is going to meet Dorothy at the cave in the Haunted Rock the willun follows; also the other willun is on Arthur's trail. But by a mistake the one willun kills the other, leaving only one for Arthur to deal with. Although shot apparently seriously, hero puts up a struggle on the cliff and finally downs the only remaining willun, thereby leaving the way open for the clutch.

There are many ends touched in the story that, with better handling, might have scored fairly well. But, handled as the story has been, it is a pretty poor piece of work.

Those appearing in support were Jack Drumier, Kempton Greene, Clay Clement, John Davidson, Frank Montgomery, Evelyn Axzel and Madge Lee.

This is Cheap Program Stuff and Can't be Considered Otherwise

Box Office Analysis for the Exhibitor

This is cheap program stuff and, considered as such will just about get by. It is a good enough film for the very small houses where they are accustomed to the cheaper films, but it certainly could not stand up in a regular theater. It's the sort of stuff that's been coming along regularly under the old program system, but even in that class it's no wonder.

The appeal in this is very elemental and of the sort made by the usual movie mellers of its type, and I would say that it is all right in those houses that have a patronage composed of folks who come to a "nightly-change" house no matter what the attraction is. But never would it hold up alongside of the better class of pictures.

The main title of this don't mean so very much from the box office angle, so you might have to do some explaining in any advertising you might do. You can tell your folks that the picture tells a story of primitive passions and was filmed in the deeply wooded section of Canada near Quebec.

If you want to build catchlines around the idea of hardy backswoodsmen being afraid of ghosts you might do so. Also you might use lines mentioning how big a part a fraternity pin played in the romance of a young engineer in the Canadian wilds. But don't for a minute use superlatives on this. It won't stand up to them at all, and if you ballyhoo it as a "drama of primitive love, full of punch and thrills," or anything like that, you're trying to kid somebody.

If it comes to you on contract just slip it along making as little fuss as possible about it, because it certainly won't stand up to any claims other than very, very mild ones.

HARD-BOILED TEARS!

Straight from the shoulder talks by Carl Laemmle, President Universal Film Manufacturing Company

I'VE just had another new experience!

I've seen old time exhibitors---hard-boiled exhibitors ---Chicago exhibitors, ACTUALLY WEEP WHILE LOOKING AT A PICTURE! If it will make hard-boiled exhibitors ooze real tears, what will it do to the softer public?

It was a crowd of Chicago exhibitors. They were viewing "The Right to Happiness." And it got 'em by the throat!

Right smack in the presence of all the Universal salesmen, they cried. You know darn well they didn't want to cry, because it's an old habit with exhibitors not to show emotion of any kind when they see a great picture IN THE PRESENCE OF A PRODUCER. When they see a GREAT picture, they some times admit that it is "pretty good" so that the price wont go up. In this case, their tears did not affect the price a bit because we knew it was a tremendous production before we even showed it to them.

Anyhow, they did their blamedest to press back their tears, but they COULDN'T. And there you are!

The old stage saying, "Make 'em laugh or make 'em cry and you've got a hit that'll never die," never applied so well to a picture as it does to "The Right to Happiness." It's the big picture of the season and is only one more proof that the Universal has left all others in the background when it comes to making big BOX OFFICE ATTRACTIONS!

The Chicago American said, "CAN YOU IMAGINE ANYTHING MORE HARD BOILED THAN AN AUDIENCE OF EXHIBITORS DARING A PRODUCER TO SHOW THEM SOMETHING FOR WHICH THEY WILL HAVE TO PAY TOP PRICES? WELL, BEFORE IT WAS HALF OVER THOSE SAME EXHIBITORS WERE ACTUALLY CRYING. IT WILL BE ONE OF THE FEW PICTURES THE FANS WILL STILL TALK ABOUT A YEAR FROM NOW."

I never gave you a better tip than this: --- No matter what your bookings may be, DON'T LET THEM INTERFERE WITH A LONG RUN OF "THE RIGHT TO HAPPINESS." If you've been careless enough to tie yourself up with bookings of mediocre stuff, undo part of the damage by ripping your bookings wide open---and then fill the gap with "THE RIGHT TO HAPPINESS" --- the greatest love story ever told!

Sentimental Romance is Pleasingly Presented, But Has Slight Plot

Bessie Love in

"Over the Garden Wall"

Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Millicent Evison
SCENARIO BY ..... Sam Taylor
CAMERAMAN ..... Clyde De Vinna
AS A WHOLE ..... Sugary-sweet "glad girl" romance with very slight plot pleasingly photographed, but terribly slow as to action.
STORY ..... Mostly incident padding out the thin idea of the "lost contract" that makes the girl poor until the last reel, when she wins the hero and finds the contract.
DIRECTION ..... Responsible for quite a number of droll bits and "cute" poses of star; blended well with the sort of material in hand.
PHOTOGRAPHY ..... Fine all the way through
LIGHTINGS ..... Tasteful—especialy on exteriors
CAMERA WORK ..... Very pleasing
STAR ..... Skips happily through a role that gives her plenty of chance to register appeal.
SUPPORT ..... Sufficiently good; included Allen Forrest, Myrtle Reeves, Willis Marks and others.
EXTERIORS ..... Predominate; many pretty garden shots and other effective outdoor scenes.
INTERIORS ..... Up to the mark
DETAIL ..... Good, and generally presented mostly for light comedy effect.
CHARACTER OF STORY ..... Thoroughly clean
LENGTH OF PRODUCTION ..... About 4,400 feet

BESSIE LOVE'S latest appearance is in another one of those sugary-sweet and "just so" pictures in which almost everything has been done to make it pleasing except to put enough plot into it to carry feature footage. Its story is as light as a cream puff and just about as satisfying to an appetite that craves something more substantial. However, there are numerous elements in it that undoubtedly will please quite a number of fans—especially the younger female fans who enjoy those pictures in which everything turns out so nice "and they live happily ever after."

This is filled with what might be termed sweet sentimentality, and has quite a number of droll and otherwise light comedy moments. Many of these latter are registered through incident giving the star a chance to make capital of her winsomeness and "cute" personality, the story meanwhile dallying along in a most leisurely and convenient manner. As far as the actual story is concerned it could have been told fully in about fifteen hundred feet, and the rest of the film is fairly intelligent and often pleasing padding.

Photography and camera work is especially good in this, and capable direction in this line has aided the cameraman in filming some really pretty stuff around a green-clad garden and other wooded spots.

The whole part of this hinges on the fact that an absent-minded professor placed a "contract" in a book and, when it came time to show the contract for financial reasons, he believed it lost. Of course, that placed the once-rich little girl in the position of comparative poverty, and the professor and his family had to move to the gardener's cottage. Everybody will know just as soon as they see the contract put absent-mindedly into the book and then forgotten by the professor that it's going to be found by one of the daughters sooner or later, and therefore nobody will have to indulge in mental acrobatics to guess the outcome. However, the romantic end of the piece has been pleasingly enough presented to make it of interest, even if one is inclined to smile at its very evident destination

Anyhow, being poor gives Bessie Love a chance to wear overalls and sell vegetables. Also it puts her in the class whereby she may love with impunity the man next door, whom she believes to be the chauffeur, but who, in reality, is the son of the wealthy mother who rented Bessie's former home. The romantic end of this is helped by quite a manly leading man.

Near the close of the piece there is some melo stuff introduced that fits fairly well into the action, and brings about a final sequence that gets appreciation because of the absence of the actual clutch, and the manner in which the same idea is gotten over.

The star flits happily through her role, no matter what trend adverse circumstances take. She has plenty of opportunity to register her personality, and is seen in some rather fetching poses. The part is not one that calls on her for any particular acting ability, but is a good enough vehicle for her individual talents.

Will Get By in a Mild Way With Program Audiences; Elementary Sentiment Might Please Many

Box Office Analysis for the Exhibitor.

This is pleasing enough in a general sense to get by mildly with most regulars, but not by any means big enough to make a howl about. It has in it lots of that elementary sentiment that is enjoyed especially by the extremely romantic younger folks, and enough light and "marshmallowy" comedy to get the mild appreciation of some of the more hardened fans.

I would classify this as a fairly good program picture. Of course it can't even be considered as a big picture—it is just one of those light and more or less pleasing offerings that come along once in a while as a rather refreshing relief from some of the heavier dramatic offerings.

In more ways than one the main title of this is a fairly accurate indication of what you can expect of the film. In it there is considerable love-making "over the garden wall" and, in a manner of speaking, it is that sort of a picture. It is calm enough to show before any kind of an audience without the least possibility of anybody making a kick against it on its moral or ethical side.

The offering is not one that is going to make folks talk about it—it is just the sort of stuff that they will be pleased enough with to forget after they have seen it, and remember only that their time was at least not wasted in looking at it. The film could never stand up as anything but a very light, and harmless comedy-romance, with lots of the sort of incident in it that fit in with the ideas of the less sophisticated as to what is "just too nice for anything."

Who?

Why?

Ready
For Immediate Release

Someone Must Pay

in six acts
by

Ivan Abramson.

The Photo-dramatic Triumph
of the Season!

This is the feature that will get you big money and prestige. This is the photoplay that will carry over the balance of your program. Additional advertising stunt is the new song hit "Someone Must Pay."

WIRE

GRAPHIC FILM CORPORATION
729 Seventh Ave.
New York

What?

When?

Unreal and Very Draggy Picture Screams "Sex" in Almost Every Foot

Eugene O'Brien in

"The Perfect Lover"

Selznick

DIRECTOR ..... Ralph Ince
AUTHOR .....Leila Burton Wells
SCENARIO BY .....Edmund Goulding
CAMERAMAN ..... William Brock
AS A WHOLE....Gushy, unreal and terribly draggy picture that screams "sex" in almost every foot; merely a vehicle to exploit the star; quite lavishly produced.
STORY.....Lacks suspense and action and insiduously insults virtue in woman with its inferences; is straight narration and not drama
DIRECTION.....Kept in the attitude of "the-women'll-love-him-doing-this"; lost no chances to get over the sex appeal; obtained some artistic effects.
PHOTOGRAPHY.....Very good all the way through
LIGHTINGS....Many of them excellent; all pleasing
CAMERA WORK.....First rate
STAR.....His personality and physical charm kept always in the foreground by direction, which permitted him to do little but pose.
SUPPORT.....Played up to star; included such players as Lucille Lee Stewart, Marguerite Courtot, Mary Boland, Martha Mansfield, Tom McRayne and others.
EXTERIORS.....Didn't figure much
INTERIORS.....High-class, artistic sets
DETAIL.....Proper in maintaining atmosphere, but many of the inferences certainly off-color and not fit for family consumption.
CHARACTER OF STORY.....Artist becomes he-vamp to a gang of love-starved married women, but finally reforms.
LENGTH OF PRODUCTION.....4,851 feet

THE story they chose for Eugene O'Brien's first starring vehicle is certainly a bloomer. It is filled to overflowing with the most insidious sex stuff imaginable, and some of its inferences make virtue blush unrestrained. It makes a hero of a character that accepts money and other helps from women who fall for him, and before he finds his real self he is thrown into a "whirlpool of passion" and loose living, in the end to be redeemed by the love of a sweet, young girl. The story was adapted from Leila Burton Wells' novel, "The Naked Truth," and the author certainly did strip naked a few of the conventions in her efforts for "realism." The film evidences a manful struggle on the part of Edmund Goulding to make something of it in his adaptation, but he didn't have the material to work with and the finished product is a mass of artistic bunkalorum of a sort that never would be accepted as family entertainment.

The film lacks suspense and action; it is terribly draggy and, in general, is merely a vehicle to exploit the personality and physical charm of the star. The direction was kept in the attitude of appealing to women who want a "thrill" of a certain sort (and you know what I mean) in their movies. Well, they'll get that sort of a "thrill," but the other 95 per cent of the audience is liable to be a bit sore after the film has run a few reels.

Through most of the footage the star is surrounded by a gang of women, or held captive by one woman, who belong to a group classified in a title as "leaning women with weary eyes and insatiable lips"—also as women whose husbands have no time to be lovers. Often the film slops over in its efforts to show just what an irresistible fellow the hero was—that he just couldn't stop all sorts of women from loving him.

The picture opens showing Eugene O'Brien down and out. He has just hocked a ring to buy food, when a detective and a woman enter to arrest him. So he starts to tell them his story, and from then on the film is straight and draggy narrative, with every detail of the artist's career shown on the screen. In a few words, his story is that of a young artist of little means and high ideals. A love-starved married woman falls in love with him and it is her "patronage" that puts him in society. Here he is the rage and, discovered embracing the wife by the husband, starts on a round of studio parties and general-all-around high living. But he becomes satiated with this and goes to the country, where he marries a good little girl. But he can't sell his paintings any longer, and is on the verge of starvation. It develops that the ring he was accused of stealing was given him by a former flame, and that she tried to frame him, but relented when she saw that he had become a father.

If You Run it Bill This as O'Brien's First Starring Vehicle

Box Office Analysis for the Exhibitor

Unless your crowd is very anxious to see Eugene O'Brien in his first starring vehicle, my advice on this one is to let your competition run it and get the kicks that are sure to come from some of the folks who see it. In the first place, this can't be classed as family entertainment, nor is it a very good picture, as far as its ability to hold interest as a story is concerned. It's merely an exploitation of Eugene O'Brien.

This would never get by in high-class neighborhood theaters, but might just about get over with transient downtown crowds who will stand for more of the sort of sex stuff in this than will regulars of a certain class.

There is nothing human about the picture, and its appeal is limited. Therefore it's up to you not to make too much noise in advertising if you do decide to run it. It might be the safest bet in that event to concentrate on the name of the star, emphasizing the fact that this is his first appearance in a stellar capacity.

In connection with the star's name the title of this is a good box-office bet, but the title certainly has little to do with the film's subject matter. Of course, that depends a whole lot on your idea of what a "perfect lover" is. If you believe a he-vamp who just can't make the women stop loving him to be a "perfect lover," then he's a perfect lover. But I am inclined to the belief that most women who want a perfect lover want him for a husband, and not just for occasional embraces.

In advertising this it will also help, I believe, to mention the names of some of the members of the supporting company. Marguerite Courtot and Lucille Lee Stewart, especially, are quite well-known to fans.

Real Showmen - and Why

It is the belief of Harry M. Crandall, owner of a chain of photoplay houses in Washington, D. C., that real showmanship consists of infinitely more than the mere choice of a feature film. While the value of a careful selection of camera subjects for each bill has been recognized from the inception of the photoplay as a potent element in America's amusement world, Crandall has adhered steadfastly to the view that the highest degree of popular approval is to be obtained only by a systematic and painstaking coordination of all important aspects of photoplay presentation.

The principal Crandall theater in the business section of the National Capital is the Metropolitan, on F Street at 10th in the heart of the fashionable shopping district, which is recognized as one of the model houses of the country. It is in this temple of the cinema that Mr. Crandall's clearly defined ideas of what constitutes genuine showmanship find fullest expression.

In the first place, the Metropolitan and all others of the chain of seven theaters, must be kept as spotlessly clean as the drawing room in a private home. There is probably three times as much money expended annually upon the mere item of cleanliness in the Crandall houses as in any other equal number of theaters in Washington. The public is aware of the result, but not of the fixed organization policy that attains it.

Program and attractiveness of surroundings provided for, the Crandall policy next requires invariable and unremitting courtesy and solicitous, but not obtrusive, interest in the patrons' welfare on the part of every employe in every theater on the string. Any house attache who finds it incompatible with his notion of desirable personal conduct to further this particular part of the general scheme of showmanship in operation, finds it incumbent to seek other tasks as a reason for his three meals a day and place to sleep. Just as minute attention is paid to music in the theaters—not the Metropolitan alone, but all of the houses operated under the name of Crandall. On this point and on picture exploitation, Harry Crandall has very decided ideas.

"Music in the photoplay theater," he says, "has come to be as much a part of what the public expects with its camera drama as the movement of the figures in the pictured story on the screen. A majority of Americans have an abundance of ordinary music in the home—the player piano and the phonograph have supplied that. Perhaps 'ordinary' is an ill-chosen word. The music provided through the mediums mentioned is, of course, the best in the world, if records or rolls are judiciously selected. But they become monotonous at best. So at our Metropolitan, Knickerbocker, Savoy and the rest of the chain, we endeavor to combine with the silent portions of the bills something of the orchestral charm that concert-goers are accustomed to purchase at prices as high as $5 and $6 a seat during the winter season. The synchronization of the complete symphonic ensemble with the action of worthy drama upon the screen I deem one of the most potent influences of the day in the elevation of American taste in both music and the literature of the stage. There is a marked and appreciative public reaction to this combination of sterling drama and sterling music that any exhibitor will find it fatal not to encourage.

"Quite as important, to my mind, is the close observance of a dignified tone in newspaper and all printed advertisement. The old 'circus days' of the pictured play are a part of a lurid past in the photoplay's development. We in Washington are perhaps better able to appraise the type of citizenship to which the 'movie' has become habitual than exhibitors in other communities. We can observe nightly at any one of our theaters the most notable figures in the nation's political, social and business life diverting themselves with the bills which we take pains to arrange to satsify their tastes. Cabinet officers, senators, congressman, the foremost representatives of the Army and Navy commissioned personnel, famous Americans whose fortunes can only be expressed in an appalling number of continuing ciphers, foreign diplomats and visiting dignitaries, all can be noted in the audiences for whose amusement our houses and our programs are built. Will flamboyant advertising and perpetual resort to superlatives and hyperbole attract a clientele of such a type? Not for a minute. And this, I think, is only a typical example of an analagous condition that exists in every community where pictures are shown. The quality of the product available for presentation is such as to enlist the interested

Some Crandall Ideas

"Music in the photoplay theater has come to be as much a part of what the public expects with its comera drama as the movement of the figures in the pictured story on the screen."

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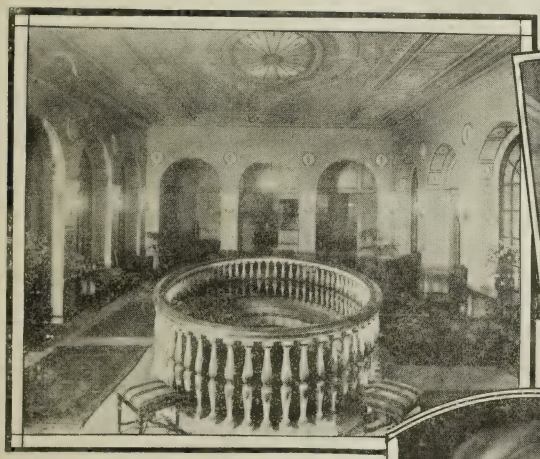
The old 'circus days' of the pictured play are a part of a lurid past in the photoplay's development."

attention of the best minds and the most discriminating patronage the country can boast.

"Our first aim is to provide entertainment that will appeal to those who choose their theatrical diversion carefully; our next to conduct our houses in such a manner that they will recognize in their environment the atmosphere of distinction to which they are accustomed in other pursuits included in their daily round; then we exploit our offerings in such way that they will know we have done both.

"We have found that it pays."



VIEWS OF BOTH EXTERIOR AND INTERIOR OF CRANDALL'S NATIONAL CAPITAL; ONE OF THE CHAIN OF EIGHT

HARRY M. CRANDALL

Short Stuff

"Uncle Tom Without The Cabin" is one of the funniest Mack Sennett comedies that has been turned out in a long time, because it provides a running fire combination of burlesque on the old time melodrama with comedy gags that get over with a real kick.

The formula of cutting from audience to stage with no attempt whatever made at carrying out the suggestion that the players are putting on a real Uncle Tom show, gives it a free and easy go-as-you-please style, and, certainly, the laughs come regularly enough to justify Sennett's method of handling this.

We get a little bit of Uncle Tom and the well known race scene in which the saving of the old homestead depends upon the outcome of the speed contest, and this is sandwiched in between the customary hokum with the wrecking of the scenery, the activities of the audience and the w. k. snow effect which has been used rather too much recently in slapstick comedies.

Marie Provost has a chance to show her "figger" in some rather funny poses with Ben Turpin and Charlie Conklin.

There have been other Sennett comedies that are as good, but seldom have I seen an audience warm up any better than they did to this one. Sid Grauman in Los Angeles featured this comedy over Bryant Washburn's "Love Insurance," and there was absolutely no question as to the opinion of the audience justifying Mr. Grauman in having done so.

* * *

The latest Photoplay Magazine Screen Supplement released by Educational contains matter that should be of the usual keen interest to ardent fans. This time the reels show intimate glimpses of the Talmadge sisters—Norma, Constance and Natalie—at their summer home on Long Island, and also gives us a view of the trio's mother and several well-known friends. Fred Stone is seen in some Wild West stunts; there are views of Allan Dwan at work on "Soldiers of Fortune"; Mary Maclaren gives us a few pleasing close-ups, and "Wally" Reid comes in for a bit of footage showing some of the mob scenes staged for "The Lottery Man."

* * *

An index of the contests of Universal's latest Screen Magazine (No. 31) shows a variety of subjects of interest. The reel contains two animated cartoon numbers, both of which have a little worth beside their ability to amuse. One humorously tells the story of the mosquito. The other is a fable with a moral. "How to Comb Your Hair" is a filmarticle by Lillian Russel; an introduction to Thermite, the substance which plays such a large part in present-day metal welding, is also given, as are a few other features.

* * *

"Bound and Gagged" is the title of a ten-episode serial released by Pathe, the first three episodes of which are fairly promising. George B. Seitz, who directed the picture, is the featured player, the girl being Marguerite Courtout. Frank Leon Smith wrote the story and scenario.

The three episodes shown indicate that the serial is going to be one with enough action, love-interest, mystery, and the other usual serial elements to make it go over. In this, too, an attempt at injecting some lighter moments is evident, and those fans who are particularly partial to this form of entertainment will probably "keep coming" to see how it's all going to turn out.

There is not an over-abundance of thrills in the first three episodes, and matters are just a bit slow in getting started. The story concerns a wealthy youth who, to prove to the girl of his choice that he is every inch a man, wagers that he can travel around the world, starting out without even a stitch of clothes on. The third episode finds him well on his way, he having reached a South American "republic" and having in his possession the "poipers" that will restore a princess to her throne.

In the supporting cast are Nellie Burt, Harry Semels, Frank Redman, Tom Goodwin and Joe Cuney.

* * *

"Count the Votes" is a good one-reel Harold Lloyd comedy produced by Rolin and released by Pathe. It is much better than some of his recent releases, and has a full share of funny spots. This one moves around a political fight, and Harold's efforts to sway a gang of tough nuts who hang out in Harmony Hall. Much good comedy business is pulled, and with fitting result as far as the laughs are concerned. Bebe Daniels and Harry Pollard are assistant funmakers.

* * *

"Everybody's Doing It," a Mutt and Jeff animated cartoon, released by Fox, is a scream. This is another one of those subjects whose comedy-values are multiplied if they are put over with orchestral or other effects. This latest number is more jazz shimmy stuff, and it's crazily funny enough to make even the Sphinx smile. In it Mutt and Jeff conduct a flesh-reducing emporium, flesh being reduced through shimmy dancing. Mutt's band furnishes the jazz music, and Jeff is the instructor.

THE WHITE HOUSE
WASHINGTON

1 September, 1919.

I am very much interested and deeply gratified to learn that the Fox Film Company is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the Company upon its public-spirited plans.

Cordially and sincerely,

Woodrow Wilson

A Picture Bigger Than its Title

Samuel Goldwyn
presents

GERALDINE FARRAR
in The
WORLD AND IT'S WOMAN
supported by
LOU TELLEGEN

By Thompson Buchanan — *Directed by Frank Lloyd*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN, *President*

You may see this Picture before you buy it

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. IX No. 88 Sunday, September 28, 1919 Price 25 cents

JESSE L. LASKY PRESENTS

HOUDINI

IN

"THE GRIM GAME"

By Arthur B. Reeve and John W. Gray - Directed by IRVIN WILLAT

A Paramount — Artcraft Picture

IT'S REAL!

THE photograph above is a cutting taken from the film of "The Grim Game." It really happened and the camera caught it all!

Here's a thrill feature that will bring the crowds like a circus. You can make a "circus clean-up" with it. Try it and see!

FAMOUS PLAYERS-LASKY CORPORATION

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For Two and Three Week Runs
An ALLAN DWAN PRODUCTION

"Soldiers of Fortune" is built for two and three week runs.

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Hence the *real* special, that sends 'em out babbling the praise of your picture and theatre all over town, that establishes yours as THE photoplay house.

The directing genius of ALLAN DWAN—
the dramatic genius of AUGUSTUS THOMAS—
the story-telling genius of RICHARD HARDING DAVIS—

here combine to give your showmanship a man's size chance.

The business you'll do with this Realart special, produced by Mayflower Photoplay Corporation, will be a guide to what you're going to earn with those that come after.

REALART PICTURES

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street, New York City

REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. IX No. 88 Sunday, Sept. 28, 1919 Price 25c

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News of the Week in Headlines

Monday

Big Four and Goldwyn deny combine.
Loew takes over Staub in Knoxville, Tenn.
Taylor Holmes Prod., Inc. organized.
M. P. E. A. asks aid of New York League in securing repeal of Federal taxes.
Famous leases Triangle studio in Yonkers.

Tuesday

Carl Laemmle says lack of stars is reason for high rentals.
Boston exhibitors organize.
Spiegel buys Rialto in Waterbury, Conn.
Roma—New York starts work in Italy.

Wednesday

Ernest H. Horstmann, United Picture Theaters stockholder, calls meeting regarding finances of organization.
Nixon-Nirdlinger circuit, Philadelphia, and Stanley Theaters pooled.
Goldwyn to build experimental laboratory.
Northwest exhibitors ready to wage war against high rentals.
Edwin Carewe to produce in Europe for Pathe release.

Thursday

Statement from United Picture Theaters regarding Horstmann charge.
T. L. Tally buys the Kinema, Los Angeles.
Pathe to star Juanita Hansen in series.
Loew buys eight houses in South.

Friday

Horstmann says managers resigning from United.
Two bills up in Minnesota Legislature which would kill business if passed.
Alfred S. Black gets eight more houses in New Hampshire and Vermont.
Gradwell out of World Film.

Saturday

Number of prominent exhibitors to gather here Tuesday for Horstmann United Picture Theaters meeting.
Maclyn Arbuckle to appear in stories by Irvin S. Cobb and George Barr McCutcheon.
Stanley Co. of America acquires two theaters in Camden, N. J.
Famous Players reported about to change its theater plans.
National Association calls meeting to form film delivery organization.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Many Wild Thrills and Stunts by Star, with Comedy Gags Sprinkled About

Douglas Fairbanks in

"His Majesty, The American"

United Artists

DIRECTOR .....Joseph Henaberry
SCENARIO BY..Joseph Henaberry and Elton Banks
CAMERAMEN....Vic Fleming and Glen McWilliams
AS A WHOLE.....Lavishly staged episodic stunt and mob action interspersed with comedy gags.
STORY.....Hero in mythical kingdom discovers he is heir to throne; decidedly wild and cannot be taken seriously.
DIRECTION.....Registered some effective mob and riding shots, with star doing variety of stunts, but missed badly in padding scenes wherein star and crowds did not figure.
PHOTOGRAPHY.....Generally very good; some effective doubles for scenic effect. Lightings generally pleasing.
CAMERA WORK .....Very good
STAR.....Started with bang and kept acrobatics on tap throughout with occasional laugh touches, but never made it seem anything but exposition of stunt ability.
SUPPORT.....Satisfactory; did not matter much except some good types for gags.
EXTERIORS.....Many elaborate outdoor sets
INTERIORS.....Some very big but not particularly impressive.
DETAIL .....Pretty wild
CHARACTER OF STORY....Nothing to offend; will tickle kids.
LENGTH OF PRODUCTION.....7,900 feet

NATURALLY, since this is the first of the "Big Four" productions, everyone has rather centered attention upon this Fairbanks' offering.

Doug. has surely worked hard, has spent a young ton of money and has achieved some excellent results, but the ensemble effect is not remarkable for two reasons. The first is the production is too long, and the second is the story is hardly worthy to be called by that name since it is only a rather disconnected series of episodes tied together to give Doug. a chance to do stunts.

It seems rather a pity that Doug. should turn entirely to acrobatics, because he has a very pleasing personality, can get over a laugh on a comedy gag as effectively as anyone in the business, and with careful handling can really register good dramatic work.

Of course, stories are hard to find and it comes easy for Doug. to concentrate on stunts and comedy gags, and he probably feels justified in doing so because he is recognized as the supreme exponent of that particular kind of entertainment.

Personally, I believe that this production as it stands would be greatly improved by the elimination of fifteen hundred or two thousand feet of film, because there is at least that much which is pure padding, as the story never has a chance to convince, and a lot of the footage which attempts to tie the story together is really unnecessary in view of the fact that the story does not matter anyway since it is such light stuff.

This starts off with a wallop by registering quickly Doug.'s love of thrills, which is served by his being a member of the fire and police departments in New York. Then he goes to Mexico in search of a thrill, and in some manner he is located in the wilds of that uncertain country by a cowboy carrying a telegram which informs him that he is wanted in a mythical European kingdom. Previous to this we have had some waste footage showing unrest in this kingdom. Then Doug. lands there and gets many thrilling adventures because he comes into possession of a "poiper" which many willuns want. As one title says, "It is all a secret with a lot of villains mixed up in it."

Certainly, anyone must realize that a lot of money has been spent on this, because about a thousand extras are used in several mob scenes; and the riding flashes, some of which are particularly effective, show a hundred or more riders in action.

Some rather clever camera work utilized in several places gives a scenic effect as if some of the action was taking place in a little town nestled in the mountains. The fan with a fast eye will catch this as a trick, but many will not because the blending of the double exposure is beautifully done, and these shots help rather materially in carrying out the general impression of an exceptionally big offering as to size of background and number of people engaged.

The painting for this double exposure was done by Ferdinand Earle, who has done such excellent work in art titles for many of the big pictures like "The Miracle Man," "The Westerners" and numerous others, and has been the pioneer in persuading producers to utilize this painting idea in getting over exterior shots and big interiors that can be registered by double exposure instead of attempting to go to the expense of providing the real thing.

Included in the cast were: Marjorie Daw, Frank Campeau, Sam Sothern, Jay Dwiggins and Lillian Langdon.

Certainly Doug's Biggest, But is Nothing New; Opinion May Differ as to This Being His Best

Box Office Analysis for the Exhibitor

While you are entirely safe in stating that this is the biggest thing Mr. Fairbanks has ever done, I would be a bit careful about telling them that it is the best, because some folks might not agree with you as to it being his greatest picture.

The production is decidedly big, and Doug. certainly has a chance to do most every stunt he has ever tried in any other picture, but the story weakness and the unnecessary footage which fills in the gaps let this down rather frequently, with the net result that you have little to offer your public except Fairbanks and big scenes.

I would say that you are entirely safe in going after this as a big production, since you can bill it as Mr. Fairbanks' first release under his independent producing plan, with figures as to the cost that should be impressive, and then after you have registered that this is Doug.'s biggest picture you can leave it to your fans to pass on the question of whether it is his best.

In considering long runs on this I would suggest that you be a bit careful, and advise you to arrange, if possible, to have the extension of the run depend upon the business done in your normal booking period.

Much Quiet Humor and Captivating Comedy Make Excellent Entertainment

Constance Talmadge in

"A Temperamental Wife"

John Emerson-Anita Loos Prod.—First National

DIRECTOR .....David Kirkland
AUTHORS.....John Emerson and Anita Loos, with credit for certain scenes to the play "Information, Please."
SCENARIO BY.....John Emerson—Anita Loos
CAMERAMAN ..... Oliver Marsh
AS A WHOLE.....Intelligently produced and tastefully presented farce-comedy containing a wealth of quiet humor and numerous delightfully droll moments; good entertainment.
STORY.....Film fiction productive of many amusing situations.
DIRECTION.....Especially good because of some of the things the director refrained from doing; scored effectively throughout.
PHOTOGRAPHY.....Of a high degree of excellence; beautiful work.
LIGHTINGS.....Always artistically pleasing, and had cosiderable variety.
CAMERA WORK ..... Excellent
STAR.....About the best thing she has yet done; gave a charming performance.
SUPPORT.....Wyndham Standing made likeable character real; other pleasing players were Ben Hendricks, Eulalie Jensen, Armand Kaliz and Ned Sparks.
EXTERIORS.....Very pretty stuff around Chevy Chase Club and Washington, D. C. street scenes.
INTERIORS.....High-class and thoroughly in keeping with production standard.
DETAIL.....Always harmonious with action; titles especially clever and well-placed.
CHARACTER OF STORY.....Piquantly proper
LENGTH OF PRODUCTION.....6,221 feet

CONSTANCE TALMADGE, ably aided and abetted by John Emerson, Anita Loos, David Kirkland and others, has succeeded in bringing to the screen a really delightful comedy of the sort that cannot fail to get the appreciation of anybody that can be pleased by a clever and entertaining piece of work. The picture was intelligently produced and very tastefully presented. It is a piquantly proper picture of the better sort, containing a large amount of quiet humor and light comedy touches; a story with numerous good moments and situations and a thoroughly pleasing background.

And the picture's inherent good qualities are greatly enhanced by the bright and snappy titles, many of which of themselves are the real laugh-getters. The titles are humanly humorous, they are intelligently placed in the action, and are one of the numerous fine features of the offering.

The direction harmonizes quite well with the picture's tone, and the director is to be particularly commended for some of the things he did not do as well as for some of the things that were done. Always matters were kept within bounds of proper treatment.

Starting off in a quite zip-zippy fashion, matters are kept at a bright and snappy pitch right along. There are a few moments, however, when the picture slows up a bit by comparison with the early brightness, causing it to sag quite badly in the middle. But soon it gets hitting on all four again, and then it's a case of taking the remainder of the road strictly on high.

The picture begins with a delightfully droll situation of a captivating girl in Washington "setting her cap" for the catch of the season—a young Senator who is not interested in women. The successful efforts of the girl to capture the man are productive of no end of quietly appealing moments. Then when she does get him more things begin to happen in her young life which are of humorous concern on the part of the viewer.

In a fit of temperament induced largely by the mere fact that her husband has a female secretary, the bride "elopes" with an international lounge lizard—elopes to the Hickville Inn, taking pains to let her husband know where she is eloping. Those sequences staged in the country hotel are really good, and there are numerous twists and turns of situations that keep you smilingly guessing. Of course, matters finally are adjusted to the happiness of all concerned.

Miss Talmadge's performance in this as the young wife is probably about the best thing she ever has done, her appearance leaving little to be desired as far as her efforts and personality are concerned—which is considerable distance. Wyndham Standing made the part of the Senator stand out; his quiet work and general ability helped considerably. Ben Hendricks scored well as the doctor friend of the couple; Eulalie Jensen was satisfactory as the Senator's secretary, as also was Armand Kaliz as the lounge lizard Count.

Good Enough to Get Word-of-Mouth Advertising—and That Pays

Box Office Analysis for the Exhibitor

Here's good entertainment and as such, worth a play in any house that wants good pictures—and worth considerable work on your part in putting over properly. This is one of the pictures of the better sort, which can be relied on to please your audience, and with which you have the added advantage of being able to advertise with names and facts that will stand up to considerable exploitation.

You should have little trouble in getting a good return on this one if you exploit it properly, and I believe this to be the sort of a film that will get considerable word-of-mouth advertising—not on its standing as a great big picture, but on its ability to furnish entertainment to about 99¾ per cent. of the folks who see it—and the other ¼ per cent. don't make any difference.

Of course, your campaign should be based on the name of the star, and that this is her first production under the wing of John Emerson and Anita Loos. The name of the star and the names of Emerson-Loos have come to mean something to fans, and it's up to you to capitalize on that fact.

The title, too, has box-office possibilities. Using enough newspaper space mentioning the names and title should of itself bring them in fast enough to keep the girl in the box-office busy, but there are other angles to use if you want to. The title lends itself quite well to teaser ads. that could be directed at both wives and husbands.

The Perfect Thirty-Six!

OLD LADY 31
by Rachel Crothers

THE RIGHT OF WAY
by Sir Gilbert Parker

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by I.A.R. Wylie

SHORE ACRES
by James A. Heyne

SOME BABY
by Zellah Covington & Jaules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatto

THE CAVE LADY
by James Cullen

THE WILLOW TREE
by J. H. Benimo & Harrison Rhodes

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas. A. Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Dan by (Mrs. Frankau)

WHOLLY INNOCENCE
by H. Austin Adams

THE NATIVE BORN
by I.A.R. Wylie

LA MAISON DE DANSE
by Nozière and Ch. Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the french of Fonson & Wicheler

THE HERMIT DOCTOR OF GAYA
by I.A.R. Wylie

L'HOMME RICHE
by Jean-José Frappa and Henri Dupuy-Mazuel

THE WALK OFFS
by Frederic and Fanny Hatton

AND FIVE WORLD FAMOUS
DRURY LANE MELODRAMAS ~

THE BEST OF LUCK
THE HOPE
THE GREAT MILLIONAIRE
HEARTS ARE TRUMPS
THE MARRIAGES OF MAYFAIR

And 8 other great attraction productions to be announced later.

Keep Your Dates Open

MAXWELL KARGER
Director General

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

Excellent Comedy Business in Circus Atmosphere Sure-Fire Laughing Success

Mabel Normand in

"JINX"

Goldwyn

DIRECTOR ..... Victor Schertzinger
AUTHOR ..... Shannon Fife
SCENARIO BY .....Gerald C. Duffy
CAMERAMAN ..... George Webber
AS A WHOLE.....Exceptionally human and smooth running comedy that hits on high and registers laughs with very pleasing regularity.
STORY.....Just enough to nicely tie together funny bits of business.
DIRECTION.....Gave great circus atmosphere with ideal conditions for star to register in, and kept comedy tempo just right to keep it from lagging at any time.
PHOTOGRAPHY.....Generally excellent; many splendid close-ups of star.
LIGHTINGS.....Some beautiful exterior shots, with lighting on star excellent.
CAMERA WORK .....Very good throughout
STAR.....Registered one of the greatest characterizations of her career.
SUPPORT.....Good types, with kids and animals fitting in naturally and registering much good comedy.
EXTERIORS ..... Very good
INTERIORS ..... Quite satisfactory
DETAIL ..... Very good
CHARACTER OF STORY....Wholesome and happy; will delight kids and grown-ups.
LENGTH OF PRODUCTION.....4,969 feet

THEY certainly have rung the bell with this latest Mabel Normand offering. The laughs come with a regularity that keeps you happy, and all of the comedy business blends naturally into the story, which provides just enough action to tie the incidents together and keep it running smoothly.

Can you imagine opening up on Mabel in a funny roustabout's costume seated nonchalantly under a big elephant, manicuring his nails? That first introduction is going to get them, and from that time on they will all be with Mabel, because the comedy continues fast and furious without ever running too far afield to register effectively.

Mabel is the Jonah of the circus, and when the star dancer quits Mabel undertakes to do the famous "Rainbow" dance in which she tries to manipulate yards upon yards of gauze at the end of two long sticks —you remember, the old serpentine dance stuff.

The fun they get out of Mabel's efforts with this dance, which precipitates a fight between the "wild" man, who is Mabel's friend, and the manager, with the panic of the crowd when the "wild" man escapes, is about as sure-fire as anything ever screened.

Mabel, after her escape from the circus, lands at a farm house where a kindly old lady is caring for seven orphans of various ages, and after her human introduction (the kids thinking first she is a fairy) we find her staging a home circus for the youngsters. This provides many more laughs. Then we have a touch of melodrama when the drunken manager tries to get even with Mabel and almost wrecks the house, with the "wild" man again whipping him in a corking good fight, which melodrama is carried just far enough not to allow it to offset the comedy spirit which pervades the entire film.

Of course, we finish with the "wild" man, who was also the ticket seller of the circus, and Mabel happy on the farm.

The first reel gets away to a wonderful start, not only because of the excellent handling of the action but because of some very fine titles. There are many other good titles running through the film, some of them being classics.

I believe this is one of the most effective things Miss Normand has ever done, because she gets a chance to put over human little bits of business that will register with anyone, and she swings from the uproarious comedy to the human little character touch so naturally that we don't have any offensively false notes in the entire offering.

The general photographic value was excellent, and I want to particularly commend the handling of Miss Normand's close-ups, because those big, beautiful eyes will certainly win anyone as photographed in this.

The very pleasing cast included: Cullen Landis, Frances Carpenter, Ogden Crane, Gertrude Claire and Clarence Arper.

Real Comedies Are Few, and I Think This Is Sure One

Box Office Analysis for the Exhibitor

It seems to me that here is a sure-fire comedy that you can afford to step out on and be sure that all your regular cash customers are going to have a look at it. The title is a very catchy one, and I would start a teaser campaign well in advance of your theater announcement, advising your folks that the "Jinx" is coming. After centering some little attention on the "Jinx" you might switch it to "Why do they call Mabel Normand the 'Jinx'?", holding that long enough to tie the star's name to the title and then come out with an announcement promising one of the best comedies this popular little star has ever turned out.

The circus atmosphere provided a fine background for the comedy, and you might use in your advertising such lines as "Can you imagine Mabel Normand manicuring an elephant's toes? Can you imagine Mabel running down the top of a circus tent dragging yards upon yards of gauze she had tried to use in a serpentine dance? Can you imagine Mabel showing the kids in an orphanage how the circus she has just run away from should be put on in their own back yard? You will be tickled through and through when you see Miss Normand in the 'Jinx'."

So many films have been offered as comedies, with press agents running wild with careless adjectives, that it seems to me to be quite advisable these days, when you know you have a real comedy, to make that fact clear to your fans by some personal statement, and I surely think you are more than safe in promising that they are going to get a full portion of laughs when they see Mabel Normand in this latest release.

The circus element of the story offers a lot of very good advertising angles, such as this thought: "The crowd couldn't know that the man who sold them tickets also worked as the wild man, so you can't blame them if they create a panic when he escapes from his cage to defend Mabel Normand in the big circus scene of the 'Jinx'."

NOTICE!

By
Carl Laemmle, President
Universal Film Manufacturing Company

ONE reason---and the only reason---why you have to pay such enormous rental prices for screen stars is because THERE ARE NOT ENOUGH STARS TO GO AROUND.

The demand is greater than the supply.

Now then, YOU with your screens and your advertising have made every star that has ever been made. You can make more. You ought to make more. You ought to make so many that there will be an over-supply. Then---AND ONLY THEN---will the prices come down again within your reach

With your help I can make as many new stars as you need. So can any other producer, because it depends on YOU and not on the producer, nor on me.

The stealing of stars has cost you more money than any two other elements in the cost of picture making. Every time a star has been stolen a higher salary has been the means of accomplishing the theft. And each and every time, *you* have had to foot the higher bill in order to rent the very star you helped to make.

This will continue as long as crooked agents combine with crooked lawyers to help steal stars for crooked producers, UNLESS you make the star such a common commodity that the supply will be greater than the demand instead of the other way about.

Common sense dictates that you should help create the supply that will save you. I don't know of any other way of bringing prices down to a normal basis again. But I know as well as I know my own name that the plan I have outlined is bound to succeed.

From time to time the Universal intends to bring out new star material. You will help us develop this material into BOX OFFICE ATTRACTIONS if you appreciate what ails you and what ails the whole industry.

When you make a star, you are entitled to participate in the value of that star. You are entitled to get that star's pictures at a reasonable rate. But you WONT get what is due to you until you make so many stars that their rental prices are not prohibitive.

Am I right? If you think I am, *write me your views* and don't forget to suggest the name of ANYONE YOU HAVE SEEN ON THE SCREEN OR STAGE WHO ACCORDING TO YOUR IDEA HAS STAR MATERIAL WHICH WE CAN DEVELOP! If you *must* have stars, why not have *enough?*

Fashion-Show and Comedy-Drama With Heart-Interest Make This a Good Picture

Bert Lytell in

"LOMBARDI, LTD."

Screen Classics, Inc.—Metro

DIRECTOR ..... Jack Conway
SUPERVISED BY ..... Maxwell Karger
AUTHORS ..... Frederick and Fanny Hatton
SCENARIO BY ..... June Mathis
CAMERAMAN ..... Robert B. Kurrle
AS A WHOLE..... Snappy fashion show with humor, appealing character, and large amount of heart-interest; will go over the hill O. K., especially with women.
STORY..... Adapted from the Morosco stage play of the same title; contains much that appeals
DIRECTION.... Responsible for many good touches; scored quite well generally.
PHOTOGRAPHY ..... Very good
LIGHTINGS..... All of them pleasing and artistic
CAMERA WORK..... Variety of angles did much to prevent too great monotony of scene.
STAR..... Got into character quite well; played it seriously and well enough to please.
SUPPORT..... Principals very satisfactory; company included many good-looking girls in fetching costumes; main supporting players Alice Lake, Juaeita Hansen, Thomas Jefferson, Joseph Kilgour and George McDaniel.
EXTERIORS..... Not very many; true to locale
INTERIORS ..... Art interiors helped considerably; thoroughly up to high production standard.
DETAIL..... Snappy stuff will certainly not offend; tactfully handled.
CHARACTER OF STORY..... Piquantly risque at times, but absolutely nothing off-color.
LENGTH OF PRODUCTION.... Not quite 6,000 feet

As screen entertainment this will go over the hill all right, and with the women should be a particular hit. It is a big fashion show and a good comedy-drama all rolled into one, having an appealing lead-character, considerable quiet, and some sophisticated humor, much heart-interest, fittingly pleasing production, and other generally attractive features.

The Hattons' play on the stage was rather a comedy of bright and snappy lines that depended more on their spice than a comedy of situation; in the play's transference to the screen Director Conway and Adapter June Mathis treated it a bit more seriously, trimmed off some of the more risque stuff that wouldn't have gotten by successfully on the screen—and the result is a good picture.

Right from the start the character of Tito Lombardi, as played by Bert Lytell, will win you. The star gets right into character from the gong—and a really lovable character it is. Tito Lombardi is a temperamental young Italian, who is as much an artist at designing womens' gowns as was Michael Angelo at sculpture. He is a young man of very high ideals, both as to gowns and love, and can't be bothered with the business details of his Fifth Avenue establishment. That much of itself ought to be a hint of what to expect—and your expectations are not in vain.

The picture has been very well put on, and besides artistic production has received effective treatment on its human side. Characterizations have been allowed to develop smoothly and often humorously, the humor always being subtly in character, and of the appealing sort that gets quiet appreciation rather than outright laughs.

One of the very attractive features of this is the fact that there are seen in the picture many pretty girls wearing fetching costumes and gowns. Also there is a little lingerie displayed, but never has this end been allowed to become anything else than piquantly pleasing—which might be said of most of the mildly risque lines. There are any number of titles in this, but most of them fit the action nicely and result in aiding matters.

Alice Lake is a very pleasing personality, and the director has brought this out particularly. She is cast as the girl that Lombardi finally finds to be the true mate of his temperamental soul. In general the cast is good, which goes for Vera Lewis, one of the models; Juanita Hansen, as the chorus girl that Lombardi thinks he loves; Thomas Jefferson, the old bookkeeper; George McDaniel, Joseph Kilgour, Thea Talbot, Ann May, John Steppling, Jean Acker, Virginia Caldwell, Golda Madden and Patricia Hannan.

Much incident has been introduced into the story, and with proper license. It is the kind of a story that can stand it and still hold its own. The story becomes real human after it is well started, and the heart-interest piles on until the end. Briefly, the story tells of Lombardi's misplaced love of a chorus girl; her fickleness; a good girl's love of the youth, and the manner in which he was saved from financial ruin by his friends, all of whom are likeable characters.

Go After the Women With This One; Should Please Them Particularly

Box Office Analysis for the Exhibitor

This is good enough to be classed as a special for several reasons, chief of which is its undoubted ability to make a big hit with the women. They're going to like immensely the "fashion-show" ends of the production, and are also going to be reached by the heart-interest. Merely the sight of the gowns worn by pretty girls in the picture alone should satisfy the feminine heart enough to make them feel satisfied to have slipped their coin into your box-office. But aside from that end the picture is a good comedy-drama.

Along the fashion-show line you might be able to pull a mutually profitable tie-up with local women's specialty shops. Certainly it should be worth while to both of you if you could get the best specialty shop owner to agree to copy any of the gowns shown in "Lombardi, Ltd." That would make the women want to see the gowns, at least.

This is one that stills certainly should be used with —especially stills showing some of the models in their fetching get-ups.

I don't think the title will mean much to all of your folks unless you explain that this was a successful stage play. Frederick and Fanny Hatton have done quite a number of successful stories and a few successful plays, and their names in the billing might help. At all events, direct your campaign mainly at the women, because they're going to like this especially.

Real Showmen - and Why

THAT newspaper men are good timber for theater managers is best substantiated by the success of Frank Zartman, present manager of the Strand Theater at Dayton, Ohio. Before accepting a position as manager of the Strand Mr. Zartman was city editor of "The Dayton Daily News" and handled all the publicity for that house He was therefore, no newcomer to the business when he assumed the management of the Strand.

Having been a newspaper man many years Zartman confesses that he quite naturally favors newspaper advertising almost exclusively. He realizes of course that any form of motion picture advertising is good advertising and he does not neglect any phase of it. Advertising of any kind pays in a mid-western town the size of Dayton with a population of 185,000 where most of the people are earnest "fans," and where there is keen competition among the "downtown theaters." They are at all times making bids for public favor for every manager realizes that there is little amusement of any other kind.

The Strand theater has been known since its entrance into the film field as a "family house," a theater with a set policy and a popular price, the foundation on which its prosperity was builded and on which it rests firmly. They have let it be known from the beginning that their service is "Selected Star Service." That is, they give the best pictures with the most popular stars. The Strand was formerly a legitimate theater and a popular one.

The greatest part of the advertising done at the Strand has been through the newspapers—a constant hammering of the fact that at the Strand there is "The Best In Pictures Always." This has been true for their programs have always had enough variety to satisfy the public taste, in view of the fact that they have a set policy and price and because of the fact that they know well enough in advance just what they are going to give their patrons there is no chance for a disappointment. For more than two years the Strand has been driving home these two statements in all their advertising "Selected Star Service" and "The Best In Pictures Always."

No matter what the size of the advertisements they have always made these statements plain. Gradually the public grew to realize that there was truth in the statements and depended on them. In that way the confidence of the public was obtained and no matter what the opposition or how heavy it was the Strand can always count on their share of business—through the regular patronage they have built up. They have not and will not, according to Zartman, deviate from this policy.

The size of the advertising used by Zartman varies as it should. Sometimes he knows that the opposition has a picture out of the ordinary, he knows that big exploitation of this picture draws attention away from other picture advertising and knowing that his picture must not be lost sight of in the rush of statements he plays a little heavier always carrying the usual assuracne that it is in line with their set policy "The Best In Pictures." In case that a new star comes up for exploitation Zartman loses no time in telling the public just as much about the star as he can. Such was the plan when they first showed the fact that Miss Talmadge is to be seen at the Strand brings more than the ordinary amount of business. The same is true of many other recently "discovered" stars.

The Strand does not go in for window advertising. They do not do any billboard advertising—not that Zartman does not believe in it but that he has not found it necessary.

Zartman does not fill his advertising with unnecessary statements, only a brief outline of the plot, perhaps a cut of the star and a scene or scenes from the pictures. **If one is available.** In this connection Zartman stated: "To be frank about it, it is sometimes mighty hard to secure a good scene from the photographs furnished by producers or distributors.

Zartman Pointers

Being a newspaper man and city editor most of my early days I am a firm believer in the "power of the press." I think that newspaper advertising almost exclusively is the best policy—for our particular case.

* * *

We never fail to drive home "The Best In Pictures Always" in our ads and the time that we book in advance is so far ahead that there is no reason for disappointing our patrons.

* * *

I tell the public the truth always—tricky advertising never pays in the long run; we will not buy a picture that is not worth a place on our screen; feeling that the confidence of the public is the one big thing needed to secure the business we give them the best and keep telling them about it.

* * *

In case a new star comes to us we don't give up without a fight and then blame a drop in business to the fact that the star is unknown; we do not waste one minute of time in telling the public just as much about the star as we can publish.

"Why, I do not know, for it occurs to me that there is not a photoplay made in which there are many scenes that would stand out or above the ones generally furnished. It is a sad thing to say, but the makers of pictures and their publicity men do not recognize the importance of this item —except in their trade-paper advertising—which does us no good."

The newspaper ads for the Strand are always drawn by a pen and ink artist. Zartman furnishes the house artist with the copy and idea that he wants to predominate in the ad and they generally get very striking advertising. As a veteran newspaper man and writer of ads Zartman is not blind to the talents of others in preparing copy and will always listen to a new idea. He has frequently copied an entire ad of the other fellows in defense of this theory. Something which few people would admit although many are following this example.

Zartman has made tests of the drawing power of the different Dayton papers and consequently knows how much space is justified in each one. Briefly, the line of advertising followed is catchy display; use of the classified columns under the head of help wanted, for sale column, etc. There are advertising possibilities there, for test advertising has shown that they are read by a vast majority of the public; women especially; teaser lines running up to the usual advertising lay out, special news stories which he sometimes pays for; use of cuts and stars and scenes. Zartman has always found that news items concerning his stars or pictures are always welcome at the dailies; it is many times possible to get something of real news value and Zartman is able to do this by reason of the years of experience he has had on the large dailies. A house organ is published and in nine cases out of ten the paper is taken home.

Frank Zartman, Strand, Dayton, O.

Zartman does absolutely no "stunt" advertising. He is of the opinion that the end does not usually justify the means. Not that he does not take an occasional flier in float or wagon advertising. Sometimes he thinks such efforts lower the dignity of a house and attraction. He is of the opinion that a little dignity is not a bad thing. He does tie up occasionally with some leading merchant or merchants with window displays and has found the plan useful. The music at the Strand is always given prominent mention in the newspaper advertising.

The advertising policy at the Strand will be continued as long as it gets the results that it has in the past. According to Zartman the Strand will continue to back up their statements of "Selected Star Service" and "The Best in Pictures Always," for he knows that by thus retaining the confidence of the public that he will be able to get their dollars always—and isn't this the ultimate goal of every exhibitor in the country?

"Damn the Torpedoes!" Deliver the Pictures.

Farragut passed the Vicksburg forts without caring three whoops what was in the channel.

In five months, or since April 1, the Hodkinson organization has run through a mined channel, has not cared three whoops about what any other firm's policies or "politics" were. has ignored the red tape and intrigues of the picture business—

and delivered the pictures.

We have delivered to the exhibitors of the United States:

Benj. B. Hampton & Eltinge F. Warner's first Zane Grey Picture, *"Desert Gold."*

Benj. B. Hampton's Great Authors'-Stewart Edward White Picture, *"The Westerners."*

J. Parker Read Jr's. Louise Glaum-Allan Dwan production, *"Sahara."*

Artco Productions starring Leah Baird in *"As a Man Thinks"* and *"The Volcano."*

Robert Brunton's production starring J. Warren Kerrigan in *"A White Man's Chance."*

National's production starring Billie Rhodes in *"The Blue Bonnet."*

Each and every one of these productions, according to its class and the price schedule adjusted to its rating, has made convincing profits for exhibitors.

And there are more to come.

What do other people's miscellaneous policies, red tape and intrigues matter to an organization that *delivers the pictures?*

W.W. HODKINSON CORPORATION

527 Fifth Avenue. New York City

Distributing through PATHÉ *Exchange, Incorporated*

Artistic Production Fails to Lift This Out of Mediocre Class; Story Not Worth Much

Elsie Ferguson in

"THE WITNESS FOR THE DEFENSE"

Paramount-Artcraft

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... A. E. W. Mason
SCENARIO BY ..... Ouida Bergere
CAMERAMAN ..... Hal Young
AS A WHOLE..... Mediocre offering; except for its artistic and lavish production there is little to lift it into the class of better pictures.
STORY..... Adapted from the stage play; certainly quite blaa at times.
DIRECTION..... Gave picture classy atmosphere, particularly in some interiors; otherwise only fair.
PHOTOGRAPHY ..... Excellent
LIGHTINGS..... Many of them decidedly effective
CAMERA WORK.... Some very good double-exposure work.
STAR..... Capable dramatically, but sometimes handicapped by story limitations.
SUPPORT..... Warner Oland a mean willun; Wyndham Standing, Vernon Steel and others satisfactory.
EXTERIORS..... Several gool palm-tree shots and other scenes; England scenes also suitable.
INTERIORS..... Some of them very artistically lighted; generally pleasing.
DETAIL..... Sometimes excellent atmospherically; other times not so good in other ways.
CHARACTER OF STORY..... Rather unpleasant wife-beating and delirium tremens touches.
LENGTH OF PRODUCTION..... 5,558 feet

THIS is a very mediocre offering mostly because they wasted too much footage in presenting the slight amount of worthy stuff they had, and because there was little excuse in the first place for filming some of the stuff that was filmed. The picture is still another example of trying to camouflage a very weak story with lavish production and artistic detail. And there are some very "movieish" ends to this one which help put it in a class removed quite a ways from what today are considered good pictures.

There is considerable unpleasantness screened in the offering—harrowing stuff that does not thrill or please otherwise. For instance, there is presented on the screen a brutal husband who beats his wife and who suffers from delirium tremens. And these ends were filmed in great detail and without resort to inference or suggestion. This feature of the picture detracts considerably from some of the colorfulness of some of the backgrounds, and in general the poor features overbalance the good.

After leading up for many hundreds of feet to the trial of Miss Ferguson on a charge of having murdered her brutal husband, they got to a court-room sequence that was lacking in suspense and in real dramatic values.

The picture is not real or convincing, and contains no features that can be relied on to get very deeply under your shirt. Only surface interest attaches to it, and the plot is entirely too slow-moving to keep interest centered on the screen.

Early in the picture a love interest is planted between Miss Ferguson and Vernon Steel, neighbors in an English town, neither of whose parents approve a marriage. Elsie goes to India to take care of her invalid father and, contrary to the dictates of her heart, marries Warner Oland, a wealthy Britisher. Oland proves a brute, and there comes into the action Wyndham Standing, who offers to take Elsie away with him. She indignantly refuses. Then Oland takes Elsie on a hunting trip to the jungle. In line with these passages there are some scenes that are going to make the women wonder how it was Elsie managed to wear such nice frocks out in the jungle. However, in a drunken fit, Oland chases Elsie through the jungle. That night he is killed.

The wife is accused of the murder, but at her trial Standing unexpectedly testifies in her behalf and she is freed. Steel, now a member of Parliament, sends for Elsie to come back to England. She does, but Steel's folks endeavor to conspire against her reputation in order to prevent Steel from marrying her. These passages are dragged out quite a bit, but finally Elsie tells Steel that she did kill Oland, that it was an accident that occurred when he was trying to kill her. This brought us to the clutch.

Included in the cast were George Fitzgerald, J. G. Gilmore, Amelia Summerville, Cora Williams, Blanche Standing, Leslie King, Capt. Charles Charles, Mrs. Bryant, E. Giradot and Henry Warwick.

Will Have to Rely on Pulling Power of Star and Production Values

Box Office Analysis for the Exhibitor

Unless the star of herself can draw enough admissions to pay you no matter what the grade of the picture she is in, this is a pretty poor one to play with. As a picture it is not much, it's only real worth being the production values given it by the director. They sure spent considerable money in making this, but they didn't have enough story material to begin with to make a really good picture.

So if you feel it is up to you to run this at all I'd advise that you get away with it as quietly as possible, sticking to facts in your advertising instead of hokum. Names might get this by for you, but you can't depend on it getting very much word-of-mouth advertising.

The title of this is not so bad from the box-office standpoint, but it might be a good idea to explain to your regulars that this is not essentially a court-room picture. The court-room and trial ends of it are not the predominant factors—the "witness for the defense" being only a man who testifies in the hope that the woman on trial may show her gratitude by more than thanks.

Play up the fact that the story's locale is in England and India, and stress the fact that many of the scenes in India are colorful and artistic. All in all, the only things you can honestly speak about are the name of the star, the title, and the artistic production. Outside of those three features there is not much in the picture worth going strong on.

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

HIS LATEST
AND BEST
SERIAL

TO EXHIBITORS
SEE
"Smashing Barriers"
AT YOUR VITAGRAPH EXCHANGE

IT IS FULL OF TENSE
DRAMATIC SITUATIONS,
THRILLS AND COMEDY

EDITH JOHNSON

Supporting

WILLIAM DUNCAN

In

"Smashing Barriers"

Treatment and Personalities with Star's Beauty Help Offset Weakness of Story

Corinne Griffith in

"THE BRAMBLE BUSH"

Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR .....Nalbro Bartley
SCENARIO BY.....Catherine Reed
CAMERAMAN .....Tom Malloy
AS A WHOLE.....Treatment of action and personalities of players make this satisfactory entertainment.
STORY.....Rather ordinary plot which holds production down to good program level.
DIRECTION.....Gave satisfactory atmosphere and by generous use of good close-ups made characterizations distinctive.
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Many very good; some ordinary
CAMERA WORK ..... Varied
STAR.....Photographs beautifully in close-ups and has rather appealing personality.
SUPPORT.....Mills excellent; Frazer good in wait-for-finish part.
EXTERIORS .....Satisfactory; not unusual
INTERIORS ..... Generally good
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Free love discussion carefully handled so will not offend.
LENGTH OF PRODUCTION.....About 5,500 feet

THE manner in which Director Tom Terriss has made the prominent characterizations in this stand out by the intelligent use of close-ups is really about the only thing which lifts this production out of the program rut and registers it as a good film of program caliber.

Corinne Griffith is a pretty girl with very good eyes, although she is getting dangerously near the point of being too plump, and Mr. Terriss has taken advantage of Miss Griffith's beauty, particularly seeing to it that her eyes are given every chance to register.

Frank Mills as the heavy, who was not only a man of-the-world lover but a within-the-law swindler, gives enough strength to his dramatic scenes with Miss Griffith to lift the picture at times very decidedly.

Bob Frazer as the honest young man, who stood around and waited for the finish when heavy's willunry was uncovered, was quite satisfactory, although there was really very little for him to do except to be on hand when shero Corinne discovered her mistake.

The story concerned little Miss Innocence who came to the city and secured employment in a dressmaking establishment, which provided opportunity for the w.k. display of gowns on models. Then we saw little Miss Innocence fall very hard for wicked willun Frank Mills, with hero nonchalantly introduced so that any child will understand that sooner or later the willun is going to be found out with little Miss Innocence discovering that her real love should go to our nice young man, who proved he was nice because he was bashful.

I cannot feel that any audience is going to enthuse very much over this story, because it is very much of the old formula type with nothing particularly new to redeem it, and it looks like they realized that Mr. Mills was such a strong sympathetic character despite his crookedness that their only hope of really blasting him at the finish was to have him confess that he had been a married man all the time, which came at the end following a situation where hero had only agreed to rescue willun from his within-the-law swindling case with the understanding that willun would withdraw for all time his attentions to little Miss Innocence. This bargain on the part of hero placed him in rather an awkward position except for the fact that willun informed him that he had been married all the time, stating that that would serve as a means of effectively opening the eyes of little shero.

The story registers the fact that a friend of Mr. Mills was being kept by a woman, and Mr. Mills as the willun presents some rather emphatic ideas regarding love without marriage. But these items have been handled in a sufficiently intelligent manner to get them by without really creating offense.

In a number of places the story developed coincidences where things necessary for the working out of the formula happened at just the right time and place, and these convenient bits did not, of course, add anything to the already mediocre quality of the plot itself.

Included in the cast were: Julia Swayne Gordon, Miss Bohmar, and Denton Vane.

Obvious Plot Holds This Down; Better Concentrate on Star and Let It Ride

Box Office Analysis for the Exhibitor

While you can probably get this over without having any strenuous complaint, it is certainly no more than a good program production in which the players and director have done their best with ordinary material.

Miss Griffith screens very well and has certainly been photographed to advantage, so it would seem to me that your best chance of getting this through would be to concentrate rather heavily upon this young lady's beauty, particularly upon her eyes, centering most all of your advertising attention upon her, with many photographs used, possibly devoting considerable space to trick stuff in which you show only her eyes or use photographs without her name and bill her for a time as the girl with the wonderful eyes, afterwards giving her name.

"The Bramble Bush" as a title sounds pretty flat to me, but you might get some attention by making a play on the bramble bush rhyme, tying up the idea of the man scratching out his eyes and scratching them in again, with comment on the beautiful eyes of Miss Griffith, by heading your copy with such remarks as "Sure, the bramble bush scratched out a pair of eyes, but they were not the beautiful eyes of the star," possibly carrying with this copy a photograph of Miss Griffith registering her eyes to good advantage.

Tom Terriss has produced some very good films, but since he was rather badly handicapped with the story in this I do not know that it is particularly advisable to make much fuss about him having done this, because the film cannot register as anything much more than a good program production, and in that case it is always better to concentrate upon the star and trick advertising, which saves you from committing yourself too definitely as to the actual merits of the production itself.

Ordinary Program Picture With Circus Background for Hackneyed Plot

Peggy Hyland in

"THE MERRY-GO-ROUND"

Fox

DIRECTOR .....Edmund Lawrence
AUTHOR.....Richard Washburn Child
SCENARIO BY.....Douglas Bronson
CAMERAMAN.....Frank B. Good
AS A WHOLE.....Ordinary program stuff with hackneyed plot set in a circus background that gave a chance for a few broad comedy ends; at all times convenient and obvious.
STORY.....Pure "movie" stuff of the sort that became passe long ago.
DIRECTION.....Played up comedy incident, but didn't have much to work with otherwise; never registered with any conviction.
PHOTOGRAPHY.....All right on exteriors, but interiors not up to standard.
LIGHTINGS.....Ordinary and too uniform
CAMERA WORK.....Nothing special
STAR.....Just romped through her part without any particular ability.
SUPPORT.....Jack Mulhall just about gets by as hero; others nothing to brag about.
EXTERIORS.....Most of them scenes around a small carnival.
INTERIORS.....Suit the story
DETAIL.....Most of the comedy bits "old stuff"; atmosphere just about good enough.
CHARACTER OF STORY...Has no offensive features
LENGTH OF PRODUCTION.....About 4,300 feet

THERE is absolutely nothing about this to lift it out of the very ordinary program class—and even in that class it doesn't take any great honors. It's one of the poorest things that Peggy Hyland has done under the Fox banner, which fact is due both to a poor story and quite convenient and "movie" handling.

Richard Washburn Child's story, as screened, is by no means up to some of that author's work, and he must have ground out this one in a hurry, because in it he has made use of some of the most hackneyed ideas and situations. The result is an obviousness at all times that kills suspense after the first few hundred feet. In the early footage an attempt was made to take off the curse of some of the stuff by sort of half-kidding titles, and while this helps, it does not get the piece over.

The one general feature about this that may attract a slight interest is the fact that the main background of the action is a small circus, which gave a chance for some few broad comedy touches. This is particularly true of the footage in which a monkey gets more attention than anybody or anything else.

The story is the old one of the heiress who was kidnapped by gypsies when a baby, and who in the end marries the hero. Peggy Hyland is presented as Gypsy, a girl who takes tickets at the merry-go-round. A few types of ordinary interest are introduced, but the efforts at comedy during a shell game are not much, and the film presents entirely too much ordinary incident before the real story starts. And when the real story does begin there is not much trouble in guessing the outcome.

Jack Mulhall is the hero—a youth who, in making a mad auto dash to try and save himself from financial ruin, buys up the carnival in order to get a tractor to pull his car back on the road. But Jack is ruined financially by the enemy of his late father anyhow, and goes to work as manager of the show. Of course he makes good, meanwhile falling in love with Peggy Hyland. When Jack tells Peggy's gypsy mother that he wants to marry Peggy, the mother tells him that Peggy is not her daughter—you guessed it, she is the daughter of the man that ruined Jack.

But the willun, the former manager of the carnival, overhears the story and runs to the financier. By a "trick of Fate," says a title, Jack misses out in his efforts to bring Peggy back to her parents, and the willun gets the reward. But Peggy is not happy in her wealthy home—nor are her parents, because the "gypsy" girl makes a noise eating soup and is not well-bred in general. But a cousin of Peggy's parents wants to marry her.

However, Jack comes to the rescue with a couple of burglarious persons, who break into the wealthy home just in time to save the heroine from the cousin's clutches. Then, just at the psychological moment, the clock strikes twelve and Peggy is of age—she may marry whom she chooses. Of course she chooses Jack, and the crabby financier is won over by Jack's piratical methods.

Included in the cast are Edward Jobson, Edwin B. Tilton, Vera Lewis, Lyle Warrenton, Robert Walker and Willard Louis.

Only to Be Considered if You Are Looking for Inexpensive Program Stuff

Box Office Analysis for the Exhibitor

If you are running inexpensive program stuff, this will fit in all right. But if you are catering to a crowd that demands "regular" pictures there is nothing in this that will interest you. It is the sort of stuff that we have been getting for years—the sort of stuff that brought about the "better pictures" movement.

So if this comes to you on contract and you feel you should run it I'd advise going very slow in your claims. Just give it the routine attention that you usually give the cheaper program pictures, and don't blurb too much about it. Bill it as a comedy-drama with a circus background, but don't by any means use superlatives.

If you have run any of the star's pictures you have a pretty good idea of how strong she stands with your crowd, and on that standing you must base the prominence you give her name in any advertising you might do. Followers of the star are certainly not going to be overpleased with her appearance in her latest.

In view of the weakness of this as a feature offering it would be a good stunt to build up the remainder of your program as much as possible. Certainly this is not strong enough by itself to make your customers satisfied with their evening. And if you can get a good comedy that will stand a little extra billing you might get the feature by as part of the show.

IT TOWERS ABOVE THEM ALL

15

The Mystery of 15

The MOST ASTOUNDING THRILLING SENSATIONAL MYSTERIOUS SERIAL

IN 15 TWO-REEL EPISODES

WITH

FRANCIS FORD AND ROSEMARY THEBY

IT WILL BE SEEN BY MORE PEOPLE AND MAKE MORE PROFITS THAN ANY OTHER SERIAL IN THE PAST.

STATE RIGHTS NOW SELLING - ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.

71 West 23rd. St. New York.

Moderately Good Picture With Some Fair Situations and Enough Suspense

H. B. Warner in

"For a Woman's Honor"

Jesse D. Hampton—Robertson Cole—Exhib. Mutual

DIRECTOR ..... **Park Frame**
AUTHOR ..... **Clifford Howard**
SCENARIO BY ..... **George Elwood Jenks**
CAMERAMAN ..... **Not credited**
AS A WHOLE..... **Moderately colorful England-India drama with some fairly good melo ends and situations.**
STORY..... **Had enough plot to stand footage fairly well, but at times took a rather convenient way out.**
DIRECTION..... **Handling of material conventional, but scored quite well.**
PHOTOGRAPHY..... **Averaged only fair, with a few very good close-ups.**
LIGHTINGS..... **Too flat and too uniform on most interiors; many could have been much better.**
CAMERA WORK ..... **The usual thing**
STAR..... **Dignified and stayed within bounds in role that fitted him fairly well.**
SUPPORT..... **Satisfactory, especially Marguerite De La Motte and Carmen Phillips.**
EXTERIORS.... **A few shots in fair studio-built street scenes in India.**
INTERIORS..... **Good enough in themselves, but many not well lighted.**
DETAIL..... **Fair without being excellent; a few points dropped rather hastily.**
CHARACTER OF STORY..... **Nothing to offend**
LENGTH OF PRODUCTION..... **About 5,000 feet**

THE story from which this one was made is not so bad, and its working out on the screen with H. B. Warner in the stellar role ought to hold the interest of most fans in a fair degree. While the picture does not contain the amount of physical action usually to be found in Warner's offerings, there is enough plot-movement to keep things going at a fair enough pace to make it hold up.

But this hasn't been excellently produced by any means, and while it may be classed as an ordinarily good program offering, it can't make any claims to being a first-rate attraction. The production of the film was not such as to lend it all the color that might have been obtained, particularly in many of the scenes laid in India. However, the producers' main idea with this one seems to have been merely to film the story and get over its dramatic and melo points without striving for extreme excellence. This they have done in a fair enough degree.

In this Warner is presented as an officer of the medical service of India who is in London shortly after the death of his friend, whose will left his fortune to his widow and her daughter. Warner and the daughter, Marguerite De La Motte, are affianced, but her mother breaks up the match when she believes Warner to be married to Carmen Phillips. In reality Warner gave Carmen money because she made claims that she had been married to his friend. So, bearing his misfortunes as a gentleman, Warner goes back to his medical work in India, where also is Jack Gilbert, Marguerite's brother, who is a customs officer accepting bribes from Hector Sarno, a renegade high-caste Hindoo.

From here on the action shifts entirely to India, and it seems to me that it was a very convenient way to bring Carmen Phillips back into the story to have her engaged by Marguerite's mother as the latter's traveling companion, inasmuch as the mother certainly had plenty of chance to recognize Carmen at the time the latter buncoed Warner for funds. Also it was rather convenient to drop the mother out of the story that way.

However, when everybody was in India, matters began to happen in quite rapid succession, and soon we had numerous fairly good dramatic episodes, with here and there a melo touch that dove-tailed in quite well. In India Carmen was trying to make a play both for Jack Gilbert and Hector Sarno. The outcome of these episodes was that Sarno killed Carmen, and he forced Jack to agree to say that it had been suicide. This end was handled mostly with titles, and was also quite conveniently dropped.

However, that and other incidents helped suspense, and when Warner saved Marguerite's life after an attack of scarlet fever, the melo action became a bit faster. Sarno's henchmen were after Warner's scalp, but he eluded them and managed to get back to the town just in time to learn that Marguerite was in Sarno's clutches. These passages were quite suspenseful, and a fairly good, though short fight was staged between Warner and Sarno. Sarno was killed and Warner won the girl.

Ought to Get By in Fairly Good Order as Program Offering

Box Office Analysis for the Exhibitor

As program stuff this ought to get by in quite good order, but I doubt if it would hold up for anything bigger than a program offering. The story has quite a bit of movement, and the Indian locale lends a colorful atmosphere to some of the more melo ends. And the star does his usual good work in a part that he is fitted for quite well.

In a general sense, the picture follows the lines of the sort of "adventure" pictures that Warner has been doing of late, and if you ran his previous offerings with any degree of success I would say you might take a chance on this—but don't claim that it is his best; by far it does not come up to "The Man Who Turned White," for instance.

In advertising it might be a good idea to let your folks know that H. B. Warner is to be seen in another role of the sort that brings him from England to India—a picture in which he again takes the blame for someone's else transgression, but finally wins out. Also it may help to lay stress on the picture's moderate colorfulness of locale—India. But don't go too strong, else some of your regulars might disagree with your high-flown statements. It is my contention that often folks will be satisfied with an ordinarily good picture if no great claims are made about it, and that they will be absolutely displeased with the same picture if they are led to expect too much.

So the best way to treat this is to give it a legitimate amount of attention in line with your policy, without claiming to have anything big or special. If presented that way it ought to get by in fair enough manner.

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Shorty Trails the Moonshiners
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2-REELERS—THE BEST EVER MADE with SHORTY

Great Stories, Enormous Sets, Perfect Photography—and

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130 WEST 46th STREET NEW YORK CITY

State Rights Now Selling *Sunnywest Film Company*

Wildly Impossible Story Handicaps Star and Players; Has Too Many Complications

Bryant Washburn in

"Love Insurance"

Paramount

DIRECTOR ..... Donald Crisp
AUTHOR ..... Earl D. Biggars
SCENARIO BY ..... Marion Fairfax
CAMERAMAN ..... Charles Shoenbaum
AS A WHOLE..... Awful plot too extreme; becomes tiresome, and, consequently, handicaps players.
STORY..... Wild is hardly the word for it
DIRECTION..... Gave some good production values with occasional gool flashes, but could not overcome impossible story complications.
PHOTOGRAPHY..... Varied from excellent to just fair.
LIGHTINGS..... Sometimes very fine but occasionally too uniform.
CAMERA WORK..... Varied from fine to fair
STAR..... Had little chance to register style of characterization which made him.
SUPPORT.... Miss Wilson pleasing; Edwin Stevens very good, with others satisfactory considering story handicap.
EXTERIORS..... Some very good shots; generally satisfactory.
INTERIORS..... Some very good; some ordinary
DETAIL..... Generally satisfactory, although frequently story twists impossible to consider seriously.
CHARACTER OF STORY..... Nothing to offend
LENGTH OF PRODUCTION..... About 4,600 feet

THIS started off with the ear-marks of a fairly good comedy built around an improbable story, but they began to pile complications on thick and fast until they got to the final reel, at which time they dumped several in which made the story one to be laughed at, not with. It is a serious thing when your folks laugh at you instead of with you in a comedy offering, because they go away from the theater with rather a peeved feeling.

To my mind the chief fault with this Washburn offering is that the star has entirely too little opportunity to register the sort of characterization which really brought him into the limelight in a big way when he did the Skinner series. Mr. Washburn can still do that sort of characterization and do it well, and we had only one or two flashes of it in this. The star was smothered under an avalanche of story complications that will mean nothing in anyone's young life.

From the same angle, the pleasing personality of Lois Wilson was practically wasted because of the tremendous amount of footage devoted to minor complications which twisted the plot even further beyond the possible range of probability.

This was not good farce because too much of it was played with an attempt to be serious, and it surely was not in any way drama, because the action was developed around situations such as any high school kid trying to write a movie scenario might slip into his plot in order to make it a little more "intrikut."

To give you an angle on some of the things they pulled, we opened with an Englishman coming over to marry an American heiress taking out a $75,000.00 insurance policy with Lloyds against the heiress changing her mind. Hero Washburn, an employe of the insurance company, was sent to Florida to see to it that the heiress did not change her mind, and, of course, immediately fell in love with the girl, whom he "just happened" to meet on the train before they even landed at his destination. Then the gambler willun, Edwin Stevens, stole a yacht and trimmed the Englishman at cards while carrying him to Florida, with further complications in the presence there of an individual who claimed to be the Englishman's elder brother legitimately entitled to the title which the heiress was to get as a result of the wedding.

Of course, all during this action hero, though trying to prevent the heiress from breaking her engagement, was getting her quite peevish, since she evidently liked hero, and to add to this complication we had a young lady loom up with letters written some time before by the Englishman, and she was aided by a blackmailing newspaper man.

About this time the plot was getting pretty sick, but the final blow came when in walked the real elder brother of the Englishman and proclaimed that the man who was trying to claim the title was his former friend who had left him for dead on the desert, running away with his "poipers." This not being enough, newly-discovered elder brother in the same breath announced that it was his yacht which the willun had stolen, and I believe with that announcement most any audience will give a final groan and pass out.

Included in the cast were: Theodore Roberts, Frances Raymond, Frank Elliott, Clarence Geldart, Eddie Sutherland, F. Dempsey Tabler, Fred Wright, Edward Alexander, Wilton Taylor, Fred Huntley, Willard Louis, Ethel Fleming, John Cossar and Ernest Pasque.

Soft Pedal This or Proclaim it Very Wild and Talk About Star

Box Office Analysis for the Exhibitor

Your only chance to get away with this is to be very frank in your advertising and explain that this is a story with a new twist every five minutes, centered around the inclination of the famous Lloyd insurance agency to gamble on almost anything.

The star has not a fair chance to get over any sort of characterization in this because he is kept too busy chasing around. But it is possible that your fans, if they come in the right mood, may accept this, although they will certainly not consider it good.

Unfortunately, the offering should be comedy, and there are very few real laughs. Most of the complications will make your fans laugh at the thing rather than with it. This, of course, is very bad business.

The production values are rather good, many of the exterior scenes having been made around one of the best resort hotels in Southern California, and although the sets are not always excellent some of them are very good indeed.

You won't miss much if you pass this one by, but in case your fans are willing to accept some wild stuff occasionally, you might get it over nicely by concentrating upon the star, mentioning Miss Wilson, who is a very pleasing young lady, and telling them very frankly that the story is one of the most unusual that has ever been screened.

Good and Bad Features Run About Fifty-Fifty in Ordinary Picture

Tom Mix in

"THE SPEED MANIAC"

Fox

DIRECTOR .....Edward J. LeSaint
AUTHOR .....H. H. Van Loan
SCENARIO BY .....Denison Clift
CAMERAMAN ..... Fred Granville
AS A WHOLE.....Just about reaches a very mild program average; the good and bad features are about fifty-fifty.
STORY.....Had some good twists in earlier stages, but soon became mechanical movie stuff of ordinary calibre.
DIRECTION.....Registered best where there was action; lost out on pathos because he spread it on too thickly.
PHOTOGRAPHY.....Averaged very good, except on a few poorly-lighted interiors.
LIGHTINGS....Some excellent night stuff outdoors, but players' faces chalky white on many interiors.
CAMERA WORK ..... Good
STAR.....Had lots of things to do, but not so many stunts as usual.
SUPPORT.....Satisfactory; included Eva Novak, Charles K. French, Hayward Mack and others.
EXTERIORS ..... Suit the story
INTERIORS ..... Ordinary
DETAIL....Sometimes good, and sometimes not so good.
CHARACTER OF STORY .....Harmless
LENGTH OF PRODUCTION.....About 4,800 feet

TOM MIX'S latest Fox release starts off like a regular Western melodrama with plenty of suspense and twists, but begins to weaken shortly after the first thousand feet or so, and from then on to about the beginning of the fifth reel stays at a very low ebb. The last reel peps up a bit and furnishes a real thrill in those scenes showing a racing automobile overturned at "Death Curve" during the course of a race.

The good and bad features of the offering are about equally divided, making of the film in its entirety just a mildly average program picture. The chief trouble with this one is that it does not live up to its title—nor does it give the star sufficiently plentiful chances to register the sort of action which has earned him his following. While in his latest Tom Mix is about everything from the cowboy-inventor of a gasoline engine to a child-saving prize-fighter and later on the driver of a racing auto, the footage separating the more actionful sequences is far too great and too ordinary to compensate for feature footage.

The story has some good twists and action in its earlier stages, with a full allotment of suspense, but it soon switches off the main line of action and covers considerable ground that does not make for the smooth traveling of the tale. The picture has plenty of plot, but it is at times disjointed and very often pure movie mechanics.

The picture starts out with some very good Western stuff that has lots of actionful suspense and complications. Most of the stuff in the early footage was photographed at night outdoors, and on the score of direction, photography and lighting that stuff was very well done. In this first reel Tom was presented as a cowboy with a tender love for his mother; also as the designer of a speedy gasoline engine. This early footage presented the situation of Tom apparently killing his stepfather's assailant, it later proving that the man was Tom's real father, who sends a mysterious note telling Tom to try and make good in San Francisco.

In San Francisco Tom accidentally runs across a newsboy who brings him to his hovel-like home, where the boy and three little girls are abused by an old hag. The kids are the children of a prizefighter who is innocently in jail. Along about here the love-interest is introduced, after Tom saves a dummy baby from a runaway's hoofs, and also stops the horses attached to Eva Novak's carriage.

Tom takes care of the kids' prize-fighting father, and after arranging a match for him, takes his place when the fighter is drugged. Meanwhile Tom's father has been watching his progress, so when Tom offers to try out his engine in a race the father agrees. To make it short, Tom wins the race despite the villun's efforts, and mother, father and Tom are reunited—also Tom comes to the clutch with Eva.

Included in the cast were L. C. Shumway, Helen Wright, Jack Curtis, Georgie Stone, George H. Hackathorn, Charles H. Mailes and Ernest Shields.

Not Up to Some of the Star's Recent Pictures; Title May Get It By

Box Office Analysis for the Exhibitor

Fans who liked Tom Mix in some of his better recent releases, certainly are not going to be overjoyed with his appearance in this one, mainly for the reason that, in my opinion, the part is not one that gives the star sufficient chances to pull the sort of thrills he gets away with so effectively. Then, too, the love interest in this is rather late in coming, and there are not many chances to chuckle, as there have been with some of this star's pictures.

So if the star draws for you and you want to run this one I'd advise making very little noise about it, for if you try to offer it as anything else than an ordinary program offering you're kidding somebody—not yourself. Of course, if you want to take a chance on running this on the strength of some of the latest release's stronger brothers that's up to you.

In advertising I'd advise you to confine yourself strictly to facts. If you want to tell your folks that in this one Tom is seen as a cowboy-inventor, a prize-fighter, a fellow who helps a few poor kids, a daring automobile driver, and the like you may sufficiently buffalo them into spending money to come in, but by no means make it too strong, or there are sure to be kicks.

Perhaps the use of stills showing Tom in his auto-driving outfit will be about the best advertising bet, inasmuch as they suggest more action than anything else, especially when tied up with a title like "The Speed Maniac."

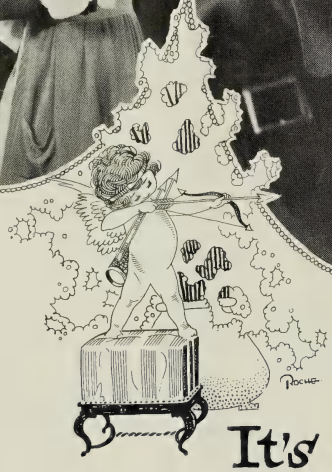
Electric with Romance -
Deliciously Satirical -
A Departure in Cinema Art

"The Beloved Cheater"

The First

LEW CODY SPECIAL

ask
L. J. Gasnier
Glendale, Calif.
About it



It's
The Way He Does It
That Makes

LEW CODY'S
Characterizations Distinctive

ask
L.J. Gasnier.
Glendale, Calif.

Ordinary Eternal Triangle Story Moves Slowly and Very Conventionally

Dolores Cassinelli in

"THE VIRTUOUS MODEL"

Albert Capellani Prod.—Pathe

DIRECTOR .....Albert Capellani
ART DIRECTOR .....Henry Menessier
AUTHOR ..... Pierre Wolff
CAMERAMAN ..... Lucine Andriot
AS A WHOLE.....Artistically produced, but slow and rather conventional eternal triangle subject with Parisian atmosphere.
STORY.....Adapted from the French play, "The Gutter."
DIRECTION.....Kept tempo quite slow; obtained some artistic atmosphere and effect.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Many of them decidedly pleasing
CAMERA WORK.....Averaged good
STAR.....Scored well eonugh in an emotional role
SUPPORT.....Vincent Serrano just a bit actorish at times; Franklyn Farnum, Marie Chambers and others O. K.
EXTERIORS.....Not very many, but all suitable
INTERIORS.....Most of them quite artistic
DETAIL.....Successfully maintained atmosphere without being remarkable; some titles quite trite.
CHARACTER OF STORY.....Nothing offensive or too suggestive.
LENGTH OF PRODUCTION.....6,606 feet

"THE VIRTUOUS MODEL" has for its story an old-fashioned yarn symbolizing the triumph of virtue over the obstacles that beset the path of she who would tread the straight and narrow. Adapted from the French play, "The Gutter," the picture shows its Parisian origin in more ways than one. It is quite slow at times, and there are no really big situations. Nor is there any really "snappy stuff" of the sort showing the model posing for the artist who falls in love with her. It is just an ordinary eternal-triangle subject with backgrounds carrying the atmosphere of Parisian art salons, cabarets, and the like.

The story is quite conventional and is not overburdened with suspense. And the way it has been screened permits anticipation of a situation quite a while before the situation comes. Entirely too much time is consumed in getting to the few situations there are that are of moderate worth—and many of the others are lacking in deep interest because of the story's tendency to stick so closely to the course laid out by so many others like it.

The direction was very studied and deliberate—which also goes for most of the acting. Director Capellani succeeded in getting some artistic effects and detail, but permitted Vincent Serrano to be quite actorish at times.

The story opens presenting Dolores Cassinelli as a poor woiking girl who loses her job at making artificial flowers. Dolores is the kind of a girl who can look beyond the sordidness of her surroundings. Her mother is ill and, because she needs the money for medical attention to her mother. Dolores goes to a cabaret with a girl friend in the resolve that the primrose path must pay for the doctor. But before she slips she meets Vincent Serrano, when he rescues her from the advances of a man.

The final outcome of the meeting is that, after Dolores' mother dies, she decides to pose for Serrano. But you don't see her posing. There are a few mildly snappy titles about the posing stuff, but nothing offensive or suggestive. However, Dolores and Serrano marry. Soon the "other woman" enters the plot, and from then it is straight eternal triangle stuff.

To fight for her happiness Dolores goes back to the cabaret when she believes her husband's love to be growing cold. He sees her there, and later, at their home, we have a few fairly dramatic passages between husband and wife, the outcome of which is that Dolores goes to Franklyn Farnum, a mutual friend. However, Serrano rushes to his friend's apartment and there begs forgiveness of his wife.

Miss Cassenelli gives a passable performance in the title role—a role which is fairly emotional. She wears numerous rather stunning gowns, and is very good to look at.

Included in the cast with those mentioned are Helen Lowell, as the sick mother; May Hopkins, as a primrose path trodder; Marie Chambers, as the "other woman," and Paul Doucet.

The Title is the Best Thing About This From the Showman's Angle

Box Office Analysis for the Exhibitor

The main title of this is probably the best thing about it from the view of its drawing power. Production values are good at times, the picture being artistically put on, but the story is such that I am inclined to the belief that it won't hold up to the expectations of some who might be attracted by the title. The dramatic values in it are not so very big and some of the acting is not of the very finished order.

And you needn't worry about this one showing any too much so-called "snappy" stuff. On that score there is nothing to give anyone offense. You don't see the model posing—mostly all of that is handled in titles.

Then, too, with this one you must consider the star. Her name alone will hardly be big enough to overcome the shortcomings of the picture. If you want to tell your folks something of Miss Cassenelli you can refer to her work in "The Unknown Love."

Any advertising on this one should be directed particularly at women and, if handled right, no doubt many of them will be sufficiently buffaloed by the title to become cash customers. Also in your exploitation play up the fact that the picture was produced by Albert Capellani. Production values on their artistic side can safely be mentioned.

Characterization Helps Make This a Fairly Good Production

Gail Kane and Hugh Thompson in

"Someone Must Pay"

Graphic Film Corp.—State Rights

DIRECTOR ..... Ivan Abramson
AUTHOR ..... Ivan Abramson
SCENARIO BY ..... Ivan Abramson
CAMERAMAN ..... J. Brown
AS A WHOLE.....Very fair photodrama that has considerable heart-interest; well-acted and gives an interesting climax-twist to eternal triangle.
STORY.....Slightly convenient at times, but affords chances for characterizations and some fairly well-presented situations.
DIRECTION.....Made the characters and situations human enough to hold up.
PHOTOGRAPHY ..... Averaged good
LIGHTINGS ..... Nothing special
CAMERA WORK .....Conventional
PLAYERS.....All of them did good work; cast included Gail Kane, Hugh Thompson, Edmund Breese, Jackie Saunders, Jere Austin and little Dorothy Arnold.
EXTERIORS .....Few; satisfactory
INTERIORS ..... Suitable
DETAIL.....Generally held up quite well; some ends might appear a trifle weak if analyzed closely
CHARACTER OF STORY.....Thoroughly clean
LENGTH OF PRODUCTION.....6,000 feet

WHILE this is by no means a photodramatic sensation, or anything like that, it can be classed as a fairly good photodrama with considerable heart-interest and a fair amount of dramatic worth. It is by far the best thing that Ivan Abramson has yet done, with the additional commendable feature that the author-director has produced a thoroughly clean subject.

Much of the worth that attaches to this one is due to the attention given characterizations, and the manner in which these characterizations are presented. Through the intelligent use of close-ups, and through the work of the players and director in general, the characters are made human enough to convince one of their sincerity.

The plot follows fairly closely the rules of dramatic construction, although at times the tempo has been allowed to slow up when the picture slipped into narrative several times, and although some matters have been handled just a bit conveniently. In the main, however, the film screens a fairly well-presented eternal-triangle drama with a denouement that at the close lets down in a satisfactory manner the suspense that has been builded up.

Gail Kane is efficient as the happy wife whose husband's suspicions and general jealousy results in her becoming a spendthrift. Hugh Thompson does good work as the husband. Edmund Breese, as the "other man," is thoroughly capable. Jackie Saunders pleases in a part that gives her a chance to register the "comedy relief." Jere Austin also gives a fair account of himself.

Through the picture the producer endeavors to pound home the thesis that it is the law of Life that "someone must pay" for every weak act. The theme is based on Nature's so-called Law of Compensation.

The film presents the situation of a wife who is happy and contented with her modest home. Her husband is jealous of the gifts given their baby by an elderly friend of the family—Edmund Breese. Thompson, the husband, is over-suspicious, and insists that he can give his child all the presents necessary. He doesn't believe that Breese is being kind just because of friendship.

So the husband indulges in an orgy of spending, and makes of the once-happy wife a spendthrift. Later he faces ruin because of extravagances, and is jailed because of his manipulation of stocks belonging to some one else. The wife obtains his release with money obtained from Breese, and when the husband learns this he drives his wife and child from the house, accusing her of infidelity.

The wife goes to the orphan asylum, where she was raised, and there the baby dies, having contracted pneumonia. Meanwhile Thompson goes to Breese, and in a struggle, shoots him. In court Thompson explains why he shot Breese, and Breese finally breaks down and tells the court that it is all his fault—that he is the wife's father, and was afraid to speak before this because of the fact that he had escaped from jail many years ago, having been jailed for a crime he did not commit. The court records bear Breese's story out, and matters soon are happily adjusted.

Jackie Saunders and Jere Austin furnish the lighter moments of the piece in the romance that develops between the woman-hating playwright and the ex-actress widow.

Elementary Drama, Fairly Well Presented; Should Get By

Box Office Analysis for the Exhibitor

This is a fairly good photodrama, and has several favorable features—particularly its elementary drama, which should go well, especially with audiences who are rather partial to the heavier dramatic offerings. Of course, this can't make any claims to being a great big picture, by any means, but it has enough in it to make it hold up fairly well.

The cast is capable and the theme is treated seriously. The director has followed the lines of dramatic technique fairly well and, all in all, you can consider this as about on a par with a moderately good regular release.

While there is no big star in this one, there are several names fairly familiar to regulars, and it might not be a bad idea to advertise the whole cast, stressing the fact that they are to be seen in a drama of married life. In your advertising you can use lines along those of the picture's theme—that for every weak act in life someone must pay—and it's not always the guilty one who pays, as is evidenced in the picture.

In this it is the baby who pays with her life for the weakness of the wife's father, who was too weak to tell the husband the facts of the case because of fear. For a catchline you might try something like: "Someone must pay." Who paid? The Wife? The Husband? The Baby? The Other Man?' See 'Some one Must Pay'."

TOM J. GERAGHTY

now writing for

DOUGLAS FAIRBANKS

Some milestones on the way up. Read Chinese fashion.

"IN OLD KENTUCKY"—Coming spectacular comedy-drama
Marshall Neilan-Anita Stewart Production

BRYANT WASHBURN in "TOO MUCH JOHNSON"
Famous Players— Lasky

"THE UNPARDONABLE SIN"—(Titled)
Marshall Neilan-Blanche Sweet Production

"MARY REGAN"—Lois Weber-Anita Stewart Production

DUSTIN FARNUM in "A MAN'S FIGHT"
United Pictures Theater Production

"DIANE OF THE GREEN VAN" with ALMA RUBENS

ANITA STEWART in "HER KINGDOM OF DREAMS"
Marshall Neilan-Louis B. Mayer all star cast

MAY ALLISON in "IN FOR THIRTY DAYS"—Other Metro Plays

LYONS & MORAN—"Them Boys" in "BROKEN BLOSSOM NOSES"
"SMELL OF THE YUKON" and others

SESSUE HAYAKAWA in "HEARTS IN PAWN"—
"COURAGEOUS COWARD" and others

KITTY GORDON in "PLATONIC LOVE"
United Pictures Theater Production

EARLE WILLIAMS in "A DIPLOMATIC MISSION"—Vitagraph

HENRY WALTHALL and J. WARREN KERRIGAN Plays
DREW COMEDIES

Height 6 ft. Can swim, play pool and pinochle. Eccentric dancing and parlor magic. Member 42nd Street Country Club, Modern Woodman and Republican party.

P. S.—Regards to Jack Meador, Shorty Hamilton, Toto and Woodward's performing seals.
TOM J. GERAGHTY
Hollywood, California.
Walking distance of all studios.

Short Stuff

The market for serials seems to be booming, if we are to consider the number of these wild adventure stories that are being filmed, and with the experience he has to his credit as a serial hero, we might expect that Francis Ford would deliver something that would register. Although this has the customary wild leaps every now and again when the story hurdles things that would have to be explained in a feature, it must be admitted that Mr. Burston who presents Mr. Ford in this serial, has registered at least an attempt to carry a dramatic story.

There is a fire on a boat incident which is quite well handled, except for the miniature used, and I think the miniature is very bad and should be taken out. Most miniatures are bad.

Others in the supporting cast were: Elsie Van Name, Pete Gerald, Nigel DeBrullier, Valero Olivo and Ruth Maurice.

Certainly, "The Mystery of 13" is a corking good serial title because of the advertising possibilities presented, and all of the sub-titles in this carry a decoration which helps to plant that title in the mind of every one.

* * *

A Happy Hooligan animated cartoon released by Educational and titled "After the Ball," has the usual number of laughs. It is timely in that baseball is featured, and some rather clever detailed bits in this line are gotten over. Hooligan as usual is the hero—according to his story—but in the end he loses out. The number is up to standard.

* * *

"Shocks of Doom," an O. Henry story filmed by Vitagraph, is a very fair two-reeler. 8he story is typically O. Henry and retains on the screen much of its worth. Quite a bit of appreciation results through the treatment of the story of the man who had so much money that he wished he didn't have any, and the man who had none and wished he had some.

The story tells of the nephew who gives up his $10,000 a month because his uncle wants him to marry. The uncle turns over the allowance to another nephew, who chooses to be a panhandler. The two meet in the park, the once-rich youth helping the hobo, and the hobo telling the other of his good fortune and of his worries. Also the girl that uncle wanted nephew to marry enters the plot. In the end it proves that uncle rescinded his terms, and the hobo is extremely happy over the fact that he won't get the money and therefore has nothing to worry about. The love-interest is carried through when it develops that the girl uncle wanted nephew to marry was the girl nephew met in the park.

* * *

Mutt and Jeff are up to their old tricks again in "Spain," their latest animated cartoon released by Fox. But this one is not quite up to the high laugh-mark set by many of their previous appearances. In it the pair "blimp" to Spain and there indulge in much knockabout stuff in the bull ring.

* * *

"The Floorwalker," one of the Chaplin Classics re-issued through Exhibitors Mutual, is just as funny as ever. These Chaplin Classics are Charlie's two-reelers made under his Mutual contract. They have been re-titled, and are still worth a play—even if vou have run them before. Seen at the Rialto, "The Floorwalker" made a hit with the crowd, and it's a safe bet that a good many of folks there saw the film when it first was released.

Wid's Daily Binders - $2.00

Invaluable for reference purposes.

The sweetest tune ever played

from WASHINGTON

Charge to the account of

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED: Telegram, Day Letter, Night Message, Night Letter

Send the following message, subject to the terms on back hereof, which are hereby agreed to

B21ZNTHJ 67 4 EX -FRA

GY WASHN DC 230p SEPT 20 1919

WILLIAM FOX

PRES. FOX FILM CORPN NEW YORK

IT GIVES ME PLEASURE TO ADVISE THAT EVANGELINE DID VERY SATISFACTORY BUSINESS AT THE RAILTO THIS WEEK I PERSONALLY HAVE NEVER OFFERED THE WASHINGTON PUBLIC A MORE BEAUTIFUL STORY IT COULD NOT HAVE BEEN STAGED ANY BETTER CONTINUITY WAS PERFECT THE SCENES WERE BIG ANY BEAUTIFUL AND THE ACTING ALL THAT COULD BE DESIRED YOU ARE TO BE CONGRATULATED FOR GIVING TO THE INDUSTRY THIS MAGNIFICENT SPECIAL

TOM MOORE
PRES. MOORES THEATRES CORPN
WASHINGTON D. C.

from DAYTON

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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13NY A 99 NL 5 EX 955 A

DAYTON OHIO SEPT 19-20 1919

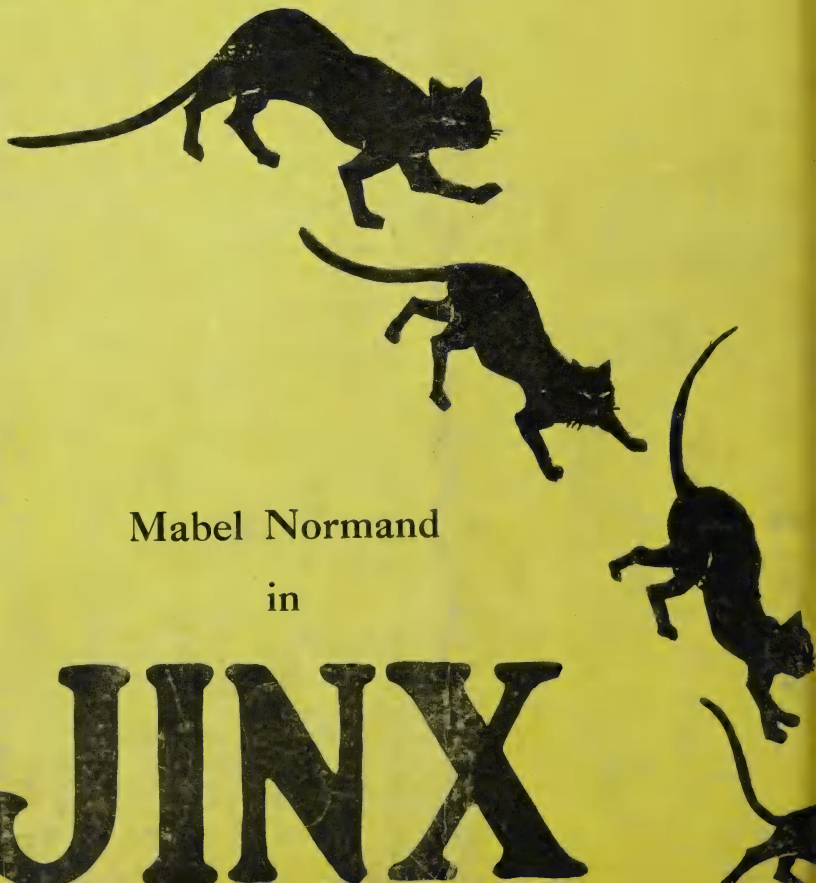
WM. FOX
130 W. 46th STREET, NEW YORK

WITH MARY PICKFORD SHOWING IN THE HOODLUM AT THE ONE HOUSE AND DOUGLAS FAIRBANKS IN HIS MAJESTY THE AMERICAN AT THE OTHER AS OPPOSITION CHECKERS IS GOING OFFER WITH TREMENDOUS SUCCESS AT ADMISSION PRICES IN EXCESS OF THOSE CHARGED AT OPPOSITION HOUSES I HAVE ALREADY EXTENDED MY WEEKS RUN AND WILL PLAY A RETURN DATE OF FOUR DAYS MORE CHECKERS IS A SURE FIRE BOX OFFICE WINNER AND I FEEL IT MY DUTY TO CONGRATULATE YOU IN GIVING THE EXHIBITORS THROUGHOUT THE COUNTRY A PICTURE WORTHY OF THEIR EFFORTS IN SECURING BIG BUSINESS.

C. J. GROSS
PROP. COLUMBIA THEATRE
OHIO

To the Bank
To the Bank
To the Bank
Bank
Bank

"It's a Circus"



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